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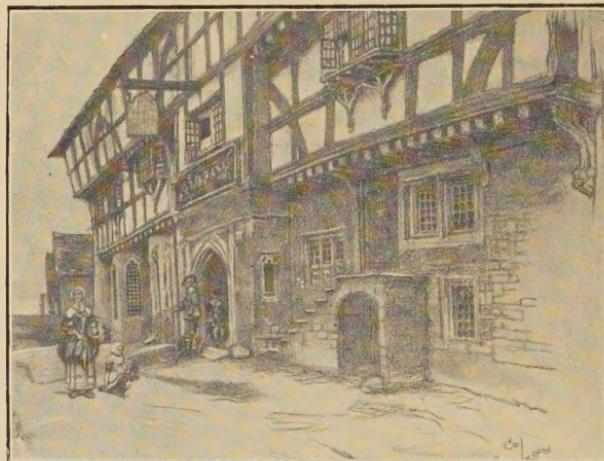
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PREFACE

THE best pictures of the best masters, those about which anybody who is interested in pictures at all ought, or would like, to know something, are—with comparatively few exceptions—to be found in public galleries in this country and on the Continent. Descriptions and particulars of these have hitherto only been available in the various official catalogues, or in innumerable separate volumes in art libraries; and the attempt is here made for the first time to print in a single volume as many as are likely to be of use or of interest to the public at large. The selection for this purpose of less than a thousand pictures, out of so many thousands, is of course open to criticism, both for inclusions and exclusions. But for the general public one must make some reasonable allowances, while for the critic there are still the catalogues and the innumerable separate volumes on the shelves.

The aim of the descriptions has been to enable the reader to visualise the picture—whether he has seen it or whether he has not—rather than merely to identify it. The following points will perhaps assist him:

1. The first thing is the size of the picture: without first knowing this the reader can form no idea in his mind of the general character of the work. This is therefore given after the title, *the height always first and the breadth second*, so that a mere glance at the figures will tell whether the picture is large or small, upright or oblong; in a few cases where the breadth greatly exceeds the height, the work is stated at the outset to be “an oblong.” With a very few exceptions the size is given in metres. Roughly, a metre is 3 ft. 3 in.—and it is only a rough idea that is needed—and 0·50 is 1 ft. 8 in., and so on.

2. Right and left are, unless otherwise stated, *our* right and left as we look at the picture; and occasionally, for greater clearness, they are described as "our right" and "our left."

3. The amount of detail being strictly limited by considerations of space, it is only the most prominent features of a picture that can be given. But these vary very much, according as the picture is by a master who paints broadly, or by a man like Gerard Dou. Nor has it been thought necessary to describe those pictures which are familiar to almost everyone in reproductions as fully as many of those which are little known.

4. No attempt has been made to "point out the beauties" of the pictures; but short passages from some of the well-known critics—especially from Messrs. Crowe and Cavalcaselle, who are designated as "C. and C."—have been added in certain cases, to emphasise either the importance or the significance of a picture:

5. The number of each picture in the official catalogue of the gallery in which it was hanging in 1914 is given for purposes of reference. What has happened since that date to the Hermitage pictures, and perhaps to some others, it is impossible to say. But for purposes of reference and identification it is felt that the pre-war catalogue numbers should be retained, the only exceptions being those of the National Gallery pictures which have recently been transferred to the Tate Gallery.*

R. D.

BLACK'S DICTIONARY OF PICTURES

A

ALBERTINELLI (Mariotto), 1474—1515.

Florentine School. Pupil of Cosimo Rosselli and for several years partner of Fra Bartolommeo.

FLORENCE, UFFIZI.

1259. THE VISITATION.

$2\cdot31 \times 1\cdot47$

The two women stand bending forward towards each other, their faces nearly touching and their right hands clasped, in front of an open portico. On the right St. Elizabeth in a green robe, yellow mantle, and white veil; on the left the Virgin in a red robe and blue mantle. Below is a *gradino* with *The Annunciation*, *The Nativity*, and *The Presentation in the Temple*.

Dated 1503. Painted for a congregation of priests for the altar of the church of St. Elizabeth at Florence.

ALTDORFER (Albrecht), 1450—1538.

German School. Pupil of Albrecht Dürer.

MUNICH.

291. THE VIRGIN AND CHILD IN A GLORY.

$0\cdot66 \times 0\cdot43$

In the centre of the picture the Virgin sits on a cloud, facing us, holding the Child with both hands, as He stands in the act of blessing, His left hand holding a rosary. Below the cloud is an exquisite landscape, with a lake in the centre and mountains on either side. The upper surface of the cloud, which recedes into a dazzling brilliance in the distance, is thronged with a mass of angelic figures in various acts of adoration. Overhead two child angels hold a crown above the Virgin's head.

Signed with a monogram. Painted about 1530.

1437. THE BIRTH OF THE VIRGIN.

$1\cdot49 \times 1\cdot31$

St. Anne sits facing us in a large bed, which is placed (on the extreme left) in the north aisle of a large church; three of the lofty pillars of the nave stand in the middle distance, beyond which and to the right is seen the interior of the choir and of the rest of the building. In the centre foreground, at the foot of the bed, and beside a wooden cradle, a woman is seated facing us with the infant Virgin on her knee, who is looking up at an angel who swings a censer overhead, in the centre of a great circle of child angels, hand in hand, the farther edge of which reaches far out

beyond the pillars into the nave. In the right foreground is the large half-length figure of St. Joachim in profile, his hat on his head, and his staff over his shoulder, carrying a bundle.

Painted about 1530.

ANGELICO (Fra Giovanni), 1387—1455.

Florentine School. Fra Giovanni da Fiesole, called Il Beato Angelico. Many of his best works are frescoes at Cortona, the Convent of San Marco at Florence, and the Vatican.

LONDON, NATIONAL GALLERY.

663. CHRIST SURROUNDED BY ANGELS, PATRIARCHS, SAINTS, AND MARTYRS.

Five compartments, 0·31 high and of varying widths.

In the centre, Christ holding the Banner of the Resurrection in the midst of a choir of angels, some blowing trumpets and others playing various musical instruments. On the two sides are kneeling great crowds of the Blessed, including the Madonna, the Apostles, the Patriarchs, the Prophets, and the Saints and Martyrs of either sex. At the extreme ends are the Blessed or Beati of the Order of the Dominicans in their black robes. Altogether there are 266 figures or portions of figures, many with their names attached. "So beautiful [says Vasari], that they appear to be truly beings of Paradise." Formerly the predella to an altar-piece which still remains in the Church of San Domenico, Fiesole.

Purchased in 1860 for £3,500 from Signor Valentini, to whose uncle the monks of the convent had sold it before 1820.

PARIS, LOUVRE.

1290. THE CORONATION OF THE VIRGIN.

2·13 × 2·11

A large altar-piece painted for the Church of San Domenico at Fiesole.

In the centre, at the top of a flight of marble steps, the Almighty, seated under a canopy, places a crown on the head of the Virgin, who kneels at His left side. Standing on the steps on either side are numerous angels playing on musical instruments. In the foreground in front of the steps are ranged, in two main groups, a number of Apostles and Saints; amongst those on the left are St. Thomas Aquinas, St. Francis of Assisi, and St. Nicholas; and on the right St. Mary Magdalene, St. Catherine of Alexandria, St. Agnes, and St. Clare.

On the predella are painted seven subjects from the life of St. Dominic.

"In Vasari's eyes the finest altar-piece in the Church of Fiesole . . . the Paradise is truly beautiful; and the delicacy and gentleness of the faces are undeniable. The magnificent predella contains the same subjects as that of the pediment from San Domenico in the Oratorio del Gesù at Cortona." (C. and C.)

MADRID, PRADO.

15. THE ANNUNCIATION.

1·92 × 1·92

Two slender pillars, supporting the circular vaulting of a cloister, divide the composition into three equal parts. In the centre and on the right, under the vaulting, are Gabriel and Mary; on the left, a view of Adam and Eve expelled from Eden. Gabriel, in a long pleated robe,

his wings uplifted, bends towards Mary, who is seated, with a curtain at her back, on the extreme right, receiving the message with bent head and hands crossed on her breast.

The predella is divided into five compartments, painted with scenes from the life of the Virgin.

Painted for the Church of San Domenico, Fiesole (where Vasari saw it), and purchased in 1611 by the Duke Mario Farnese for the Duke of Lerma. Acquired by the Prado from the Carmelites in Madrid in 1861. It is very similar to that in the Oratorio del Gesù at Cortona.

FLORENCE, UFFIZI.

17. A TABERNACLE WITH TWO SHUTTERS. . Centre $2\cdot55 \times 1\cdot33$

On the central panel is a figure of the Virgin above life size, with the Child standing on her knee in a brown robe, His right hand blessing and His left holding a globe. Twelve little angels playing on different instruments are painted all round. On the shutters, when opened, are seen on either side St. Mark and St. John the Baptist, and St. Mark with St. Peter. On the predella (which measures $0\cdot34 \times 1\cdot68$) are, in three compartments, St. Peter preaching, the adoration of the Kings, and the martyrdom of St. Mark.

Painted in 1433 for the Association of Flax Weavers. Removed to the Uffizi in 1777.

1290. THE CORONATION OF THE VIRGIN.

$1\cdot31 \times 1\cdot14$

A splendid composition of many figures of Saints round a central group consisting of the Saviour in the act of crowning the Virgin amidst a glory of angels. Three panels forming the predella to this altar-piece (which was painted for the Church of Santa Maria Nuova in Florence) are also in the Uffizi Gallery—*The Marriage of the Virgin* (No. 1178), *The Death of the Virgin* (No. 1184), and *The Birth of St. John the Baptist* (No. 1162).

"A masterpiece, magnificently composed, and in which the purest ideal is maintained. *The Marriage of the Virgin* is one of the greatest compositions of the master, uniting to all the Giottesque qualities the perfect softness and feeling of Fra Angelico . . . ; equally fine are the other parts of the predella." (C. and C.)

ANTONELLO DA MESSINA, 1430—1479.

Netherlandish and Venetian Schools. After studying in Rome and Sicily he is said to have visited Flanders, and then to have settled in Venice and introduced the practice of painting in oils instead of in tempera.

LONDON, NATIONAL GALLERY.

673. SALVATOR MUNDI.

$0\cdot42 \times 0\cdot32$

Bust length, full face. The Saviour wears a dark crimson tunic, with blue drapery on the left shoulder. His right hand is raised in benediction, the fingers of the left resting on the edge of a parapet, below which, on a cartellino, is a Latin inscription with the name of the painter and the date 1465.

Purchased in Genoa from the Cavaliere Isola in 1861.

1166. THE CRUCIFIXION. **$0\cdot43 \times 0\cdot25$**

The Saviour hangs on a high cross, at the foot of which are the Virgin on the left and St. John on the right. In the middle distance is seen a fortified town with many small figures and, beyond, a hilly landscape. Below, on a cartellino, is written: "1477, Antonellus Messaneus me pinxit."

Purchased from Louisa, Marchioness of Waterford, in 1884.

1418. ST. JEROME IN HIS STUDY. **$0\cdot45 \times 0\cdot36$**

The subject is enclosed by a stone archway which admits light into a vaulted room paved with tiles. St. Jerome sits at a desk on a wooden platform. In a corridor on the right is seen his lion, and through a window at the end of a corridor on the left a landscape and buildings. On a step in the foreground are a peacock and a partridge.

Mentioned by the *Anonimo* as being in the possession of Antonio Pasqualino in Venice in 1529. Purchased from the Earl of Northbrook in 1894.

DRESDEN.**52. ST. SEBASTIAN.** **$1\cdot71 \times 0\cdot86$**

In the foreground of a public square the martyr stands fronting us in a loin cloth, his hands bound behind him to a bare tree-trunk which rises through the chequered pavement. He is pierced by five arrows. Behind him is a gap in the buildings filled by an arcade of two round arches, through which are seen figures and buildings by the waterside.

This is considered a masterpiece of the artist.

ANTWERP.**4. THE CRUCIFIXION.** **$0\cdot58 \times 0\cdot42$**

From the foreground of a landscape falling to the sea rises, in the centre, a very tall cross, reaching almost to the top of the canvas. On the extreme right and left are two slender tree-trunks, lopped of their boughs, to the upper parts of which are bound the two thieves, the three figures being seen against a clear sky far above the horizon. The body of the Saviour is treated conventionally, but those of the thieves, contorted by pain, are extremely realistic. At the foot of the tree on the left, Mary is seated on the ground, facing us; and on the right St. John kneels on one knee, adoring the Saviour with clasped hands.

B

BARTOLOMMEO (Fra). 1472—1517.

Florentine School. Pupil of Cosimo Rosselli.

*LONDON, NATIONAL GALLERY.***1694.** THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN.

0·84 x 0·69

The Virgin is seated on the ground in an open landscape. With her left hand she holds the Child, who is leaping forward to embrace the little St. John. The latter, holding the crossed staff, kneels on one knee before Him, while the Mother with her left hand presses his head towards that of her Son. In the background is a town.

Variants of this composition are in the Corsini Gallery at Rome, and in the collection of Sir Frederick Cook at Richmond.

Purchased from the Cavaliere Nicola Landolfi at Rome in 1900.

*PARIS, LOUVRE.***1154.** THE VIRGIN AND CHILD WITH SAINTS.

2·57 x 2·18

A large altar-piece painted in 1511 for the Church of San Marco, Florence, but presented to the Bishop of Autun, Envoy of Louis XII., in the following year. The Virgin is enthroned in an alcove under a green cloth which is supported by three angels, with the Child, crowned with flowers, at her left, giving the ring to St. Catherine, who kneels, with her back to us, at His side. Next to them are St. Peter, St. Vincent, and St. Stephen. On the right a girl is mounting the steps of the throne, next to whom is St. Bartholomew with another Saint. Between this group and the Virgin, behind, St. Dominic and St. Francis embracing each other.

A second version of this, dated 1512, is in the Pitti Gallery, Florence (see below).

1153. THE ANNUNCIATION.

0·96 x 0·76

The Virgin enthroned under an alcove between two columns, with a book in her hand. To the left are St. Paul leaning on his sword, St. John the Baptist holding his crossed staff, and St. Margaret kneeling. To the right is St. Mary Magdalene, kneeling, with a jar in her hands, and behind her St. Francis conversing with St. Jerome. Above are the Angel Gabriel and the Holy Spirit.

Signed and dated 1515. In the collection of Francis I.

*FLORENCE, PITTI.***208.** THE VIRGIN AND CHILD WITH SAINTS.

3·50 x 2·67

A second and larger version, dated 1512, of the altar-piece at the Louvre (see above) for the Church of San Marco, but with some variations and improvements, notably the four child angels holding up the circular canopy with its curtains, and another pair, with lute and viol, seated on the steps of the throne in the centre foreground.

"Great as the charm had been with which he had invested the group of the Virgin and Child (in the earlier picture), he now infused new elements of beauty into it by increased grace in the shape and air of the Virgin, and by contrasting the turn of her head and frame with that of the Infant. Then balancing the position of the two kneeling St. Catherines at the foot of the pedestal, and seating two boy angels with viol and guitar on the steps of the throne, he reared the well-known pyramid of distribution. He placed a fine St. Michael in armour and a St. Bartholomew erect in weighty position as mainstays on the foreground (left and right), uniting them by a circular chain of spectators in converse on the floor of the alcove." (C. and C.)

LUCCA.

5. THE VIRGIN OF MERCY.

A large altar-piece with a round top, painted in 1515 for the Dominican Fra Lombardi de' Montecatani. The Virgin has risen from her marble throne, which is raised on several steps, and is standing with arms outstretched looking upwards, her cloak held widely out by two boy angels. Overhead three boy angels support a tablet inscribed MISEREOR SUP, TURBAM, above which rises the half-length figure of Christ, who looks downwards, with arms outstretched. On either side of the throne and behind it are grouped an unusually large number of figures.

"Here you have people of both sexes, of different ages, thoughtful, tenderly meditative, eagerly demonstrative. The patron on the right kneels nobly gentle, and full of faith, and hears the explanation of a Dominican pointing to the Madonna. Before them a mother in joyful ecstasy grasps her babe, whilst a curly infant peers over her shoulder in the cloak of the dame behind. Opposite to these (on the left) a kneeling female describes the scene to her child." (C. and C.)

BASAITI (Marco), active 1500—1521.

Venetian School. Of Greek parentage. Assistant of Alvise Vivarini. Influenced by Giovanni Bellini, to whom many of his works have been attributed.

LONDON, NATIONAL GALLERY.

599. THE MADONNA OF THE MEADOW.

o·66 x o·83

The Virgin is sitting on the ground in a meadow adoring the Child, who lies asleep on her lap. Behind are some goats and cattle pasturing; in the background is a convent on a hill, with mountains in the distance, On the left is an eagle perched on a dead tree watching a contest between a stork and a snake at the foot of the tree.

Formerly ascribed to Giovanni Bellini, and still considered his by some authorities.

Purchased at Florence in 1858.

VENICE, ACADEMY.

39. THE CALLING OF THE SONS OF ZEBEDEE.

4·51 x 2·62

On the left, in front of high rocks, on the sandy shore of a lake, Christ stands between Peter and Andrew, His hand raised in benediction towards James, who kneels on one knee before Him. Behind James stands his brother John, and in the forepart of their fishing boat, in the extreme right

foreground, their father Zebedee. All, except Christ, who is in a long robe, are bare-legged and bare-headed. The scene is painted in bright sunlight from the right.

Signed and dated "MDX. MARCUS BAXAITI."

Painted for the Church of Sant' Andrea della Certosa, Venice.

69. CHRIST ON THE MOUNT.

$3\cdot62 \times 2\cdot22$

The scene is viewed through a round archway at the back of a vaulted portico, from the ceiling of which hangs a lamp—strangely modern in character—while on either side of the opening stand St. Francis (left) and St. Dominic. Christ kneels, towards the right, on a mass of rock in the centre, at the base of which are huddled together the sleeping figures of the three disciples.

Signed and dated 1510. Painted for the altar of the Foscari in the Church of San Giobbe, Venice.

BELLINI (Gentile), 1426(?)—1507.

Venetian School. Son of Jacopo Bellini and elder brother of Giovanni Bellini. Sent to Constantinople by the Venetians in 1479 at the request of the Sultan Mehmet Ali for a distinguished portrait painter.

LONDON, NATIONAL GALLERY.

3099. PORTRAIT OF MEHMET ALI.

$0\cdot70 \times 0\cdot52$

A bust of the Sultan nearly in profile to left, against a black background in an arched opening with a rich carpet falling over the sill. He has a long curved nose, moustache, and pointed beard. He wears a large white turban with red crown, and a red cloak with a broad collar of brown fur, which has been restored.

"As a portrait, this injured piece is still of extraordinary interest; and whilst it presents to us the lineaments of the wiliest of Orientals, it charms us by the wondrous finish of the parts which have resisted the ravages of time." (C. and C.)

Dated November 25, 1480. Layard Bequest, 1917.

MILAN, BRERA.

164. THE PREACHING OF ST. MARK.

$3\cdot47 \times 7\cdot70$

The foreground of a large square, flanked on either side by plain square buildings, and backed by the façade of a magnificent church, is filled with people forming three principal groups. On the left is a crowd standing behind St. Mark, who is preaching from the top of a small stone bridge. In the centre about twenty women in white Oriental costume are seated on a carpet; and on the right a number of men are standing, several of them with large turbans. The scene is supposed to represent Alexandria, and though the church is reminiscent of St. Mark's, is given an Oriental air by the introduction of an obelisk, a palm-tree, and a giraffe.

This great picture was originally in the School of San Marco. It was left unfinished at Gentile's death in 1507, and completed by his brother Giovanni.

" We see in this piece the final creation of the elder and the mature labour of the younger brother. . . . The canvas has lost most of its value from abrasion and repainting, yet amidst the ruin we still perceive that the art of Gentile on the eve of his death was better than it had ever been before." (C. and C.)

*VENICE, ACADEMY.***567. THE PROCESSION OF THE HOLY CROSS.**

3·62 × 7·43

" The scene is laid in the Piazza of San Marco, Venice, with the Doge's palace on the right and the Colonnade on the left. The procession issued from the portal between San Marco and the palace, and gravely proceeding up the Piazza, has turned at right angles to the left; so that, whilst the van, headed by brethren of the school, has been formed into a deep array on the shady side, the middle of the foreground is occupied by the baldequin covering the shrine of the relic, with its white-clad bearers and satellites holding tapers; and on the sunny side the deputation with their flags and maces, the clergy, and the Doge with the umbrella advance in solemn state. Near the shrine kneels the merchant de Salis, whose son was healed by his father's vow to the Cross. Within the rectangle of the procession, animated groups of spectators and single figures are disposed with much felicity, affording lively illustration of the costume of the period. There is no doubt that this is the most important extant work of the Venetian School previous to the advent of Titian." (C. and C.)

Painted in 1496 for the School of San Giovanni Evangelista, Venice.

568. THE MIRACLE OF THE HOLY CROSS.

3·16 × 4·22

The foreground, beyond a narrow ledge of planks across the foot of the picture, is a canal, flanked on either side by high houses, and disappearing through the round arch of a curved foot-bridge which cuts across the middle distance. The left bank of the canal is thronged with people, who watch St. Vendramin rescuing the cross from the water, while two or three boats are being put off to assist him. The procession halts on the bridge, with a tall banner in the centre. In the right foreground are five kneeling figures larger than the rest.

Painted in 1500 for the School of San Giovanni Evangelista, Venice.

BELLINI (Giovanni), 1428(?)—1516.

Venetian School. Son of Jacopo and younger brother of Gentile Bellini. Pupil of Gentile da Fabriano and at first influenced by Andrea Mantegna, his brother-in-law, though afterwards adopting "the modern treatment" in the use of oil, and developing a fine individuality.

*LONDON, NATIONAL GALLERY.***189. PORTRAIT OF THE DOGE LEONARDO LOREDANO.** 0·61 × 0·44

Full face. A bust portrait in state robes and *corno ducale*.

Signed on a cartellino on the parapet at the bottom of the canvas. Probably painted in 1505.

" This remarkable portrait is a singular instance of the skill with which Bellini could seize and embellish nature, reproduce the flexibility of flesh in a soft and fused golden tone, and venture at the same time into every line of detail." (C. and C.)

726. CHRIST ON THE MOUNT.**0·81 × 1·27**

In the foreground of a wide landscape which rises at the back in gentle slopes Christ kneels to right, His back turned to us, on a mass of rock, while still nearer to us are the three disciples asleep, on the left. In the flat middle distance are the small figures of Judas and the Jews. High up in the warm evening sky is seen an angel holding a cup.

This and No. 1233 are among Bellini's earliest works, and were formerly attributed to Mantegna and Vivarini respectively.

Purchased at the sale of the collection of the Rev. W. Bromley-Davenport in 1863.

1233. THE BLOOD OF THE REDEEMER.**0·45 × 0·33**

On a terrace paved with squares of black and white marble the risen Saviour stands with His left arm encircling the cross, on which hangs the crown of thorns, the left hand pressing the wound in His side, the right being extended with open palm, as though indicating that His blood is freely given for the redemption of mankind. A little kneeling angel receives the blood in a chalice. The background is a sombre landscape at early dawn.

Purchased from Mr. C. Fairfax Murray in 1887.

*VENICE, ACADEMY.***38. THE SAN GIOBBE ALTAR-PIECE.****4·68 × 2·55**

The Virgin enthroned, with the Child seated on her right knee, between St. Dominic, St. Sebastian, and St. Augustine on the right, and St. Francis, St. Job, and St. John the Baptist on the left. The throne is of marble, and set high on a base in a domed recess backed by a plain curtain. At the base of the throne are three young angel musicians, two on the lower step, the other above and between them with a very large lute. St. Francis and St. Dominic are in monk's habits; the aged St. Job and the youthful St. Sebastian are nude, save for loin cloths.

Painted for the Chapel of San Giobbe at Venice, probably in 1486.

"This beautiful production still appears to combine all the qualities for which Bellini might up to this time have claimed praise—appropriate and dignified composition, noble character, elevated feeling, and chastened design." (C. and C.)

596. THE MADONNA WITH THE TWO TREES.**0·74 × 0·57**

A half-length figure of the Virgin holding the Child with both hands round His body as He stands at her right shoulder, with His feet on a stone ledge. She is in a plain crimson mantle falling over her head and shoulders, and showing a white veil at the neck. Behind her is a flat green cloth, on either side of which is seen a tall tree in a distant landscape. The light is from the left, and casts a slight shadow on the cloth.

Signed and dated 1487, though this date may be too early.

"Bellini certainly never so completely combined relief with transparency, or golden tinge of flesh with rich and tasteful harmony of tints. By dint of perseverance he had succeeded in losing all trace of hardness, and acquired what may be called the Giorgionesque touch." (C. and C.)

610. THE MADONNA AND CHILD WITH ST. PAUL AND ST. GEORGE. $0\cdot63 \times 0\cdot89$

Half-length figures standing behind a parapet of red marble at the foot of the canvas. The Virgin, full face, holds the Child with both hands on her right side as He stands facing us on the parapet. On the left is St. Paul grasping the hilt of a large sword, and on the right St. George in armour holding a lance. Behind the Virgin is a red curtain.

Signed on a cartellino on the parapet.

612. THE MADONNA AND CHILD WITH CHERUBIM. $0\cdot77 \times 0\cdot61$

A half-length figure of the Virgin behind a marble parapet, turned slightly to the right, holding the Child in both arms. In the sky are six red Cherubim. Landscape background.

BENOZZO GOZZOLI, 1420—1497.

Florentine School. Pupil of Fra Angelico in painting and Lorenzo Ghiberti in metal work. His most important works are his frescoes in the Campo Santo at Pisa and the Medici Palace at Florence.

LONDON, NATIONAL GALLERY.

283. THE VIRGIN ENTHRONED. $1\cdot58 \times 1\cdot71$

The Virgin seated with the Child on her knees. Behind and above the throne are five angels with wings extended. On the left St. John the Baptist and St. Zenobius in an embroidered cope; on the right St. Peter and St. Dominic; in front, kneeling, St. Jerome and St. Francis. All the Saints have their names inscribed on their nimbi.

Painted in 1461 as the altar-piece of the Confraternity of the Purification of the Virgin and of St. Zenobius. The original contract for the painting, still in existence, enjoins that the figure of the Virgin is to be made similar to that by Fra Angelico at San Marco (now in the Academy) at Florence, and that "the said Benozzo shall, at his own cost, prepare with *gesso* and diligently gild the panel throughout . . . and that no other painter shall be allowed to take part in the execution thereof."

Three of the predella paintings are respectively at Berlin (*60c, A Miracle of St. Zenobius*), Milan (Brera Gallery, No. 475, *St. Dominic restoring the Boy Napoleon*), and Buckingham Palace (*The Death of Simon Magus*).

Purchased at Florence from the heirs of the Rinuccini Estate in 1855.

PARIS, LOUVRE.

1319. THE TRIUMPH OF ST. THOMAS AQUINAS. $2\cdot27 \times 1\cdot02$

A large altar-piece in three stages. In the uppermost Christ in a glory above St. Paul, Moses, and the Evangelists, each with his emblem. In the middle stage are larger figures of St. Thomas Aquinas on a throne with books open on his knees, between Aristotle and Plato, while at his feet lies the vanquished enemy of the friars, Guillaume de St. Amour. In the lowest stage the Pope, Alexander IV. (on the left), accompanied by his Cardinals, presides at the Council of Agnani.

Painted about 1480 for the Cathedral at Pisa.

NICHOLAS BERCHEM, 1620—1683.

Dutch School. Influenced by J. B. Weenix, and possibly by a visit to Italy, he preferred the conventional and artificial to the pure nature study of his great compatriots. A cattle-piece in miniature, at Dorchester House, has earned for itself the name of *Diamant de la Curiosité*. His works are very numerous.

LONDON, WALLACE COLLECTION.

640. THE MUSICAL SHEPHERDESS.

$0\cdot33 \times 0\cdot40$

"This beautiful pastoral scene represents a bold rocky coast under the appearance of the close of day. The rustics have ended their labours, and are recreating with music and dancing. A group composed of two peasants and two women occupies the foreground; one of the latter, attired in a blue mantle, is gaily striking a tambourine and dancing to the music; her companion, in a yellow dress, sits near her; the shepherds also are seated, and one of them appears to have just ceased playing a pipe which he holds. The goats are browsing near them. Painted in the artist's most fascinating style." (Smith.)

BOLTRAFFIO (Giovanni Antonio), 1467—1516.

School of Milan. Follower of Leonardo da Vinci.

LONDON, NATIONAL GALLERY.

728. THE MADONNA AND CHILD.

$0\cdot91 \times 0\cdot66$

The Child, lying on His mother's lap, has just turned away from her breast, and is looking out of the picture. Landscape background on either side of a broad hanging of green and gold.

Formerly attributed to Verrocchio, but described by Waagen as a "most beautiful picture by the rare master, Boltraffio."

PARIS, LOUVRE.

1169. THE MADONNA OF THE CASIO FAMILY.

$1\cdot86 \times 1\cdot84$

In the foreground of a flat landscape the Virgin is seated, facing us, holding the Child on her right knee. To the left, Girolamo Casio, an elderly man, is kneeling with clasped hands to the Child, and behind him stands the tall figure of St. John the Baptist supporting his crowned staff with his right hand. To the right kneels Giacomo Casio, the son, between whom and the Virgin stands St. Sebastian, nude save for a loin cloth, his hands bound to a tree behind him. In the sky overhead is a cherub playing a mandoline.

BONHEUR (Rosa), 1822—1899.

French School. Pupil of her father, Raymond Bonheur.

LONDON, NATIONAL GALLERY.

621. THE HORSE FAIR.

$1\cdot19 \times 2\cdot50$

A number of horses—the most conspicuous being a pair of heavy dapple-greys—being trotted out of one field into another. The original picture, of which this is a smaller version, was exhibited in 1853, and is now in the Metropolitan Museum, New York.

(Exhibited until quite recently, this picture is omitted from the new catalogue.)

BONIFAZIO DI PITATI, 1487—1553.

Venetian School. Born at Verona. Pupil of Palma Vecchio.

*LONDON, NATIONAL GALLERY.***1202. THE MADONNA AND CHILD WITH SAINTS.**

0·73 × 1·14

A "Santa Conversazione." The Virgin is seated in the centre with the Child on her knee, whose foot the little St. John bends to kiss. On the right sits St. Catherine, and to the left St. James the Less, reading, and beyond him St. Jerome. On the extreme right a shepherd lies asleep near his flock, and a lion is seizing the sheep-dog. Landscape background with ruins in the centre.

A copy of this picture is in the Venice Academy (No. 275).

*MILAN, BRERA.***144. THE FINDING OF MOSES.**

3·45 × 1·75

A large oblong picture of upwards of fourteen richly apparelled figures grouped in the foreground of a Venetian landscape; in the centre Pharaoh's daughter is sitting under a tree looking down at the infant, which is held between two kneeling women on her left. At her right a portly man in a long robe is standing, with a little white dog lying at his feet. To the left in the foreground a man is reclining on the grass, leaning against the breast of a woman who sits bending over him, and pointing with his left hand to the central group. To the right of the picture are three boys with a dog, and behind them a group of four or five figures, with music. Behind the women, holding the infant, a man and a woman are standing looking down at it. Various smaller groups of figures are seen in the background.

*VENICE, ACADEMY.***291. DIVES AND LAZARUS.**

2·0 × 4·25

A large oblong picture of seven principal figures grouped in the foreground between the pillars of a colonnade which ranges along the side of a house into the background. The centre of this group is a negro dwarf, who stands in profile between a small table (to the left) at which Dives is seated between two women; and three musicians (to the right), for whom he is holding up a piece of music. On the extreme right, beyond the foremost pillar, Lazarus kneels leaning on his staff and holding out his left hand for alms; a dog is licking his foot. Various smaller figures are seen in the background, which to the right is an open garden. The chief interest centres around the younger of the two women, who sits facing us, leaning over with her left elbow on the table towards the girl playing the lute. The latter sits facing us as she reads the music, while a man with a violoncello kneels on one knee at her left side, and another man looks over her shoulder. Dives has hold of the younger woman's right hand, which rests on the table, while he turns to converse with the elder woman who is on his right.

A small study for this picture is in the National Gallery, No. 3106 (Layard Bequest, 1917).

BORDONE (Paris), 1500—1571.

Venetian School. Born at Treviso, where many of his works are. His masterpiece is the *Fisherman*, noticed below.

*LONDON, NATIONAL GALLERY.***637. DAPHNIS AND CHLOE.**

1·35 × 1·19

A Greek shepherd and shepherdess seated on a bank among some trees. Cupid is crowning the latter with a wreath of myrtle.

Purchased in Paris in 1860.

*VENICE, ACADEMY.***320. THE FISHERMAN PRESENTING THE RING OF ST. MARK TO THE DOGE.**

3·65 × 2·98

Along the right wall of a lofty portico (the left wall not being in the picture), opening at the back on to a vista of buildings, is ranged a dais approached by marble steps from the centre, in the middle of which the Doge sits with his Council on either side of him. He leans forward to take the ring from the fisherman, who is half kneeling on the steps with his right arm outstretched. At the foot of the steps is a group of nobles, facing us, headed by a portly magistrate in a robe of pink brocade, who bows to the Doge with his black cap in his hand. In the foreground sits a young gondolier with his foot on the prow of his boat, which is just within the lower edge of the canvas.

Signed and dated 1540.

BOTTICELLI (Alessandro), 1444—1510.

Florentine School. Alessandro di Mariano Filipepi, called Sandro Botticelli, pupil of Filippo Lippi; influenced by Pollaiuolo.

*LONDON, NATIONAL GALLERY.***275. THE VIRGIN AND CHILD.**

Diameter 0·83

A Tondo. The Virgin, half length, stands facing us, suckling the Child who lies in her arms. She is richly dressed in gold brocade, with a hood and veil. On the left is the boy St. John with head bent and hands joined. On the right, slightly behind the Mother, an angel stands gazing at her, holding a drapery to his breast.

Typical as this picture is of the popular idea of what "a Botticelli" ought to be, its attribution to him is, nevertheless, questioned.

Purchased from Professor Bianconi at Bologna in 1855.

592. THE ADORATION OF THE KINGS.

0·50 × 1·39

The Virgin is seated in profile, on the right, between the square pillars of a ruined building. The Child, seated on her lap, raises His hand in blessing as Caspar kneels to kiss His foot. St. Joseph leans against the pillar nearest to us, and on the extreme right are two shepherds with bagpipes and horn. In the centre are the other Kings and their counsellors, courtiers, and pages, while on the left their splendid retinues stream into the picture through a rocky defile.

This picture was formerly attributed to Filippino Lippi, but is now universally recognised as one of Botticelli's earliest works.

Purchased at Florence from the Lombardi-Baldi Collection in 1857.

915. MARS AND VENUS.

0·69 × 1·72

A panel, probably painted for some piece of furniture. Venus, in a white gown, reclines on the left, looking across at Mars, who lies on the right, scarcely draped, asleep. Beyond are three little fauns; the foremost blows a conch in Mars' ear; the other two hold his lance, the head of the hindmost being enveloped in his helmet. A fourth is crawling out of Mars' armour.

Purchased from the collection of Mr. A. Barker in 1874.

1033. THE ADORATION OF THE MAGI.

Diameter 1·30

A Tondo. In the centre, before a high ruined building, the Virgin is seated with the Child on her knee, St. Joseph behind her, and the Kings to the left. Right and left are crowds of onlookers ranged in two ranks. To the right is a large peacock on a broken pillar. Most conspicuous of the varied throng are five horses to the left, a lad near the centre looking at us over his shoulder, a horse facing straight into the picture towards the right, and on the right six horses crowded together and mounted heralds blowing horns.

Formerly catalogued as by Filippino Lippi, but now recognised as a very early work of Botticelli.

Purchased from the collection of Mr. W. Fuller Maitland in 1878.

1034. THE NATIVITY.

46½ × 29½

In the centre is a thatched pent-house in front of an opening through a rock, under which the Child reclines on the ground against a pack-saddle, looking up at the Virgin, who kneels (in profile to left) adoring Him. St. Joseph is crouched behind Him. Beyond are the ox and the ass feeding from a wicker crib; on the left are three young men kneeling and an angel, and on the right shepherds and an angel. Three angels kneel on the thatch singing from a book held by the central one. In the foreground three long-robed youths crowned with myrtle embrace three angels, while demons seek to hide themselves in crevices in the rocks. High above the heavens open in a golden glory, and a choir of twelve singing angels hand in hand wheel round, bearing olive branches and scrolls with crowns hanging from them. Above the picture is a long inscription in Greek to the following effect: "I, Sandro, painted this picture in the year 1500 during the troubles of Italy, in the half-year after the first year of the three and a half years of the loosing of the devil, in accordance with the fulfilment of the eleventh chapter of St. John in the second woe of the Apocalypse; then he shall be chained, according to the twelfth chapter, and we shall see him trodden down as in this picture."

Brought to England in 1798 by W. Young Ottley, being the first of Botticelli's works to leave Italy.

Purchased from Mr. W. Fuller Maitland's Collection in 1878.

*CHANTILLY***13. LA BELLA SIMONETTA.**

(See Piero di Cosimo.)

*FLORENCE, UFFIZI.***39. THE BIRTH OF VENUS.**

1·61 x 2·70

In the centre foreground, facing us, standing, in a large scallop shell which floats on a calm sea, is Venus, her right hand on her breast and her left extended downwards holding to her body a small fold of drapery, which is her only clothing. Her long hair is blown towards the right, where, under trees on the low shore, stands, in profile, a girl in a loose flowered garment, representing Spring. She is leaning forward towards Venus with her right arm extended upwards and her left forward holding a flowered purple cloak ready for her. On the left two nearly nude figures representing Winds fly in the sky and blow Venus towards the shore.

Painted for the villa of Lorenzo di Pierfrancesco de' Medici, but somewhat later than the *Primavera*.

1156. JUDITH.

0·28 x 0·21

A very young Judith, in long flowing draperies of pale purple, advancing towards the right, with a sword in her right hand—held horizontally across her body—and an olive branch in the left. Her head is turned round towards our left, where follows a maid-servant in somewhat plainer draperies of yellow, with the head of Holofernes, tied up in a white cloth in a basket, supported on her head with her left hand, while her right clutches her dress. In the right foreground is a cypress tree, and the landscape across which the figures advance slopes downwards to a valley (with mountains beyond) in which are seen troops of horsemen swarming out of the gate of the city of Bethulia on the right.

1158. HOLOFERNES FOUND DEAD IN HIS TENT.

Same size

A companion picture to the last, and formerly framed with it. The headless trunk of Holofernes lies nude on a low couch across the foreground. Eight Assyrian captains stand behind it in various attitudes of horror and pity, and a ninth near the door of the tent is on horseback.

Probably painted shortly after 1470.

1154. PORTRAIT OF A MAN HOLDING A MEDAL.

0·82 x 0·38

Bust length, slightly to left the medal held up at the breast by the rim with both hands. He is in a black cloak edged and tied with green cord, and a red biretta. He is a young man, clean shaven, with thick reddish brown hair falling on his shoulders. Landscape background with a broad river in the centre.

Formerly called portrait of Pico della Mirandola, but probably of Giovanni, son of Cosimo de' Medici and patron of Fra Filippo Lippi.

Catalogued as "Portrait of Piero di Lorenzo de' Medici holding a medal, with a portrait of Cosimo the elder."

1182. CALUMNY.

0·61 x 0·90

Along the right wall of a portico elaborately decorated with sculpture, and opening at the back through three lofty arches, is a marble dais on which a judge, with ass's ears, is enthroned between two standing figures sym-

bolical of Ignorance and Suspicion. He leans forward with his right hand outstretched towards the central group, composed of the victim—a young man—who is being dragged naked along the floor by the hair by Calumny, attended by Hypocrisy and Deceit and False Witness. To the left of these stands Remorse (an old woman in a black mantle), and behind her on the extreme left Truth, nude, invoking Heaven with uplifted eyes and hand.

The subject is derived from Lucian's description of a picture by Apelles.

1267 bis. THE MADONNA OF THE MAGNIFICAT.

Diameter 1·11

A Tondo. On the right the Virgin, seen at half length, is seated in a chair, turned half to left, with the Child on her lap. Her left hand supports Him, and her right is extended, with a pen in it, which she dips in an ink-pot, the wrist resting on an open book in which we can read the opening sentence of the *Magnificat*. This book and the ink-pot are supported by two children kneeling side by side, with another bending over them with a hand on the shoulder of each; while behind, from the extreme left and right, two more extend a hand to hold a crown over the Virgin's head. Though usually called "angels," these children are wingless, are clothed as mortals, and are sweetly human. Between these figures a glimpse of landscape background, with a river, is seen in the centre.

A repetition of this subject, with slight variations, at the Louvre (No. 1295) is held to be a school copy only.

Another famous "Tondo" is in the Ambrosiana at Milan (No. 145), *The Madonna with Three Angels*. Two more at Berlin are not now allowed as Botticelli's.

1286. THE ADORATION OF THE MAGI.

1·11 × 1·34

High up in the centre the Virgin is seated, facing us, on an outlying block of a ruined wall which rises to the top of the picture on the right. Her head and body are turned slightly to our left as she holds out the Child towards the aged Caspar, who kneels in profile to kiss His foot. Behind, between the Virgin and Caspar, stands St. Joseph, his right elbow leaning on the rocks, which rise to the roof of a wooden pent-house supported by the wall on our right and two tree-trunks on our left. In the centre foreground, below the Virgin, kneels Melchior, his back to us, but his head turned in profile to right towards Balthasar, who kneels beside him. On either side are grouped numerous standing figures, several of which, as well as the Magi, are known to be portraits. Caspar, namely, is Cosimo de' Medici the elder; Melchior Piero, and Balthasar (probably) Giovanni, his two sons; while the standing figure in a long robe on the extreme right, looking at us, is the painter himself.

Painted for the Church of Santa Maria Novella, Florence, probably in 1477.

1289. THE TONDO OF THE POMEGRANATE.

Diameter 1·42

The Virgin, three-quarter length, seated facing us, her knees apart, the Child reclining in her two hands in her lap. His right hand is raised in benediction, His left resting on a pomegranate which His mother holds

in her left. On either side of the Virgin stand three young angels. The two outer ones, seen to the knee, hold lily-wands and are girdled with roses. The two next to them have open books. Of the remaining pair only the heads are seen over the shoulders of the Virgin. Her head leans to the right, and her eyes look downwards wistfully.

1316. THE ANNUNCIATION.

1·48 × 1·64

The Virgin kneeling at a prie-dieu on the right, in a room, turns towards the left to Gabriel, who bends before her with a lily in his hand.

Painted in 1490 for the Convent of Santa Maria Maddalena dei Pazzi; probably by a pupil, from the master's design.

*FLORENCE, PITTI.***353. LA BELLA SIMONETTA.**

0·61 × 0·40

Nearly half length, in profile to left. In a plain brown dress and tight-fitting white cap.

School of Botticelli. Not a portrait of Simonetta.

357. THE MADONNA OF THE ROSE BUSH.

1·34 × 0·92

The Virgin in a heavy robe stands full length fronting us with her head bent over to our right, holding the Child with His head and body also bent to the right, as the little St. John, standing beside, reaches up and throws his arms round His neck. The eyes of both mother and Child are closed. In the background to the left is a rose bush.

School of Botticelli.

*FLORENCE, ACADEMY.***73. THE CORONATION OF THE VIRGIN.**

3·72 × 2·43

In the upper part, in a circle of cherubim and angels scattering flowers, the Virgin, turned slightly to the right, is being crowned by the Creator. She is in a red robe, a grey mantle lined with green, and white veil. In the lower part, in the foreground of a flat landscape, stand facing us St. John the Evangelist (on the left), St. Augustine, St. Jerome, and St. Eloi. St. John has an open book in his right hand and his left is upraised. St. Augustine, in mitre and cope, holds a book in which he is writing. St. Jerome, in Cardinal's hat and robe, looks upward with his right hand on his breast. St. Eloi, in mitre and cope, raises his right hand in benediction and with his left supports his crozier.

Painted in 1490 for the altar of the Chapel of the Silk-Weavers in the Church of San Marco.

80. PRIMAVERA.

2·03 × 3·14

An allegory of Spring, the precise significance of which is unknown. Against a dense background of orange trees laden with fruit, upon a veritable carpet of grass and flowers, are ranged seven full-length figures, all of them more or less draped. In the centre is Venus fronting us, in a thin robe and a mantle held below her waist with her left hand and passing over her right arm, which is uplifted. Over her head Cupid is flying and shooting an arrow to the left. On either side of her, and slightly nearer to us, is a group of three figures. On our right Flora, a tall, erect nymph

in flowing flowered garments, is advancing towards the left, but fronting us, and at her left side (farther to our right) is a stooping female figure, Zephyr, very thinly draped, also advancing, her head turned up over her left shoulder at a third figure, Spring, winged, who is bending over her with outstretched arms. On our left are three thinly clad girls (the Graces) dancing in a round with joined hands, and on the extreme left a youth (Mercury), clad only in a mantle and a hat, stands with his left hand on his hip and his right extended upwards plucking fruit.

Painted for Lozenzo di Pierfrancesco de' Medici, probably in 1478.

BERLIN.

106. THE MADONNA AND SAINTS.

$1\cdot85 \times 1\cdot80$

A square picture of the Virgin seated with the Child on her lap between St. John the Baptist (left) and St. John the Evangelist, who stand fronting us on the marble ledge of a terrace. The seat on which the Virgin sits is set on a stone base in the back wall of this terrace, and behind are three arched alcoves of dense foliage, making a background for the three heads, between which on either arm of the seat stands a tall lily-pot. Along the terrace are various inscriptions relating to the varied foliage—palm, cypress, plane, etc.—from a passage in the fourteenth chapter of the Book of Ecclesiasticus.

This and the single figure of St. Sebastian (No. 1128) are the only two out of the eight pictures officially ascribed to Botticelli in the Berlin Catalogue which are now held to be from his own hand.

Painted in 1485 for the Chapel of the Bardi in the Basilica of Santo Spirito at Florence.

"One of the most splendid works of Botticelli." (H. P. Horne.)

BOUCHER (François), 1704—1770.

French School. Appointed in 1765 *Premier peintre du roi*. The protégé and confidential adviser of Madame de Pompadour.

LONDON, WALLACE COLLECTION.

418. MADAME DE POMPADOUR.

$0\cdot87 \times 0\cdot66$

Whole length, standing full face, leaning slightly to the left with her arm on a pedestal, the left arm hanging at her side. In a rich dress with a very full skirt.

Painted for Madame de Pompadour, who kept it all her life.

485. LE LEVER DE SOLEIL.

$3\cdot16 \times 2\cdot65$

486. LE COUCHER DE SOLEIL.

$3\cdot18 \times 2\cdot59$

These great decorative paintings, which are now hung on the staircase at Hertford House, were ordered in 1748 for designs for tapestry to be executed by the *Manufacture Royale des Gobelins*. They were exhibited at the Salon in 1753.

"Elles sont le plus grand effort du peintre, les deux grandes machines de son œuvre." (Edmond and Jules du Goncourt.)

*EDINBURGH, NATIONAL GALLERY.***46. MADAME DE POMPADOUR.**15 in. \times 18 in.

Three-quarter length, reclining on a sofa facing us, leaning to our right, her left elbow on the sofa cushion, her right hand in her lap holding an open book. The head turned slightly to our left, the eyes still farther. She wears an elaborate blue silk dress, cut low at the neck, trimmed with lilac ribbons and white lace.

Bequeathed by Lady Murray, 1861.

BOUTS (Dirk), c. 1410—1475.

Early Netherlandish School. His masterpiece is the altar in the Church of St. Pierre at Louvain, painted in 1467, of which the four panels at Berlin and Munich, noticed below, are the wings.

*BRUSSELS.***65 and 66. THE LEGEND OF OTHO.**Each 3·23 \times 1·82

Two large panels. On the one is the Emperor Otho III. ordering the decapitation of a nobleman on the false accusation of the Empress. On the other the widow of the victim submits to the ordeal of the hot iron, and thereby proclaims her husband's innocence before the Emperor, who, convinced by the miracle, makes reparation for his wrong sentence by handing over the Empress to the widow, who has her burnt alive.

These are two out of four panels commissioned by the Magistrate of Louvain in 1868, and painted between 1470 and 1475, the year of the painter's death.

*BERLIN.***539. THE FEAST OF THE PASSOVER.**0·85 \times 0·69

Four men and two women standing at a small square table covered with a white cloth in a room floored with small tiles. Two of the men are on the left side, a man and a woman on the right, while behind the table is the master of the house cutting up the lamb, which is laid on a large dish, and at his left side is a young woman raising a morsel to her mouth. All except the master carry staves; all the men except the one on the right are hatted, and the two women have white turbans.

533. THE PROPHET ELIAS IN THE WILDERNESS.0·85 \times 0·69

In the foreground of a rocky landscape the prophet, in a dark green robe and crimson cloak, reclines asleep on his right elbow, while an angel in a long white robe descending from above lays her right hand on his left shoulder.

*MUNICH.***110. MELCHISEDEK AND ABRAHAM.**0·86 \times 0·69

In the foreground are Melchisedek, kneeling, and Abraham, in fifteenth-century armour and cloak, half kneeling, facing each other, the former holding out bread and wine, the latter reaching out his left hand and pressing his right to his head. On the left is another kneeling figure and two men standing behind him, and on the right behind Abraham is his page, while in the background his retinue fills a road on the right, and on the left is a city with a Gothic cathedral.

III. THE MANNA.

0·86 x 0·69

In the foreground of a mountainous landscape a man in a blue robe and a young woman in a golden red dress kneel facing each other, engaged in picking the manna off the ground and putting it in jugs. Beyond them in the centre is another man similarly engaged, while on the left stands another woman with a little boy. Several smaller figures are seen in the background.

BRONZINO (Angelo), 1502(?)—1572.

Florentine School. Angelo Allori, called Il Bronzino. He painted many portraits of the Medici family, which are still preserved at Florence. One is in the National Gallery (No. 1323)—Piero de Medici.

LONDON, NATIONAL GALLERY.

651. AN ALLEGORY,

1·44 x 1·15

Venus reclining on a piece of blue drapery on the ground, with the apple of discord in her hand, turns her head to kiss Cupid, who is kneeling behind her. Folly, unconsciously treading on a thorn, is preparing to throw a handful of roses at them. A Harpy, offering a honeycomb with one hand, is holding her sting behind her in the other. Behind is Time about to cover all with a veil. In the left lower corner are some doves; in the right some human masks.

Painted for François I. of France.

649. PORTRAIT OF A BOY,

1·28 x 0·61

This familiar full-length figure in a red tunic is now catalogued as by Francesco Rossi.

FLORENCE, UFFIZI.

1271. THE DESCENT OF CHRIST INTO LIMBO.

4·43 x 2·91

Christ advances towards the left, His left hand holding a standard and His right resting on the arm of an old man. He is followed by a large crowd of men and women. In the foreground are the blessed, amongst whom, according to Vasari, are the painters Pontormo and Bacchiaca, and on the right two beautiful women, Costanza Doni and Camilla Tebaldi del Corno. In the background, a sombre landscape, are seen demons in flames.

Painted in 1552 for the chapel of Giovanni Zanchini in the Church of Santa Croce, Florence.

BROUWER (Adrian), 1605—1638.

Flemish School. Probably pupil of Hals. Painter of small tavern scenes, of which there are numerous examples in European galleries.

LONDON, WALLACE COLLECTION.

211. A BOOR ASLEEP.

0·35 x 0·27

Seated facing us on a stool beside a table on which his left elbow rests, the head thrown back against a partition of boards. The legs wide apart.

"By far the finest example of this rare master I know." (Waagen.)

BROWN (Ford Madox), 1821—1893.

British School. A friend of the Pre-Raphaelites.

*LONDON, NATIONAL GALLERY.***1394. CHRIST WASHING ST. PETER'S FEET.**

1'17 × 1'33

On the right St. Peter, in a purple tunic and green mantle, sits with clasped hands stretching his feet towards the Saviour, who, draped in a bluish-grey robe, kneels to wash them in a copper dish. In the background is a table covered with a white cloth, around which the disciples sit in various watching attitudes. To the extreme left of the group at a corner of the table Judas, with the money bag before him, stoops to unloosen the sandal from his foot.

Signed and dated 1852. Retouched in 1856, 1872, and 1892. Another version is in the Art Gallery at Manchester.

Presented by subscribers, 1893.

BRUEGHEL (Peter), C. 1525—1569.

Netherlandish School (Brussels). Father of Peter ("Hell" Brueghel) and Jan ("Velvet" Brueghel).

*BRUSSELS.***79. THE FALL OF THE REBELLIOUS ANGELS.**

1'15 × 1'61

St. Michael and two angels armed with swords are driving the rebellious spirits into hell, where they become transformed into strange and grotesque monsters.

Signed BRUEGHEL, MCCCLXII.

Attributed to "Hell" Brueghel, and then to Bosch, until in 1898 the signature was discovered.

680. THE CENSUS AT BETHLEHEM.

1'13 × 1'63

The scene is a Flemish village in the depth of winter, covered with snow. To the left is a rustic booth at which the business of the census, ordered by the Roman Emperor Augustus, is being conducted. In the centre is represented the beginning of "the Flight into Egypt"; the Virgin, concealing the Child under her mantle, is already mounted on the ass, which Joseph is leading, and the ox follows.

Signed BRVEGHEL, 1566.

A copy by "Hell" Brueghel is in this museum (No. 81), and other copies are at Antwerp, Lille, and Caen.

*VIENNA.***710. THE MASSACRE OF THE INNOCENTS.**

1'16 × 1'60

The scene is again a village in the snow, with houses on the extreme right and left and in the centre background. A squadron of cavalry occupies the centre of the picture with upright lances. The rest of the broad snow-covered village street is filled with divers figures of soldiers, peasants, and dogs, vividly depicting the progress of the massacre as it might have happened in the painter's time and country.

Signed BRVEGHEL.

A copy by "Hell" Brueghel, signed "P. BRVEGHEL," is at Brussels (No. 80), and other copies are at Hampton Court, Wurzburg, and other places.

C

CAMPIN (Robert), 1375—1444.

Netherlandish School (Tournai). Known as "Le Maître de Flémalle." Very little is known about him except that he was the master of Jacques Daret and Roger van der Weyden. The only works which are ascribed to him with certainty, besides those noticed below, are an *Annunciation* in the Merode Collection at Brussels, a *Madonna and Child* at Frankfurt, and a *Nativity* at Dijon.

*LONDON, NATIONAL GALLERY.***2608. THE VIRGIN AND CHILD WITH TWO ANGELS.** $0\cdot57 \times 0\cdot44$

The Virgin stands holding the Child in her arms. On either side is an angel playing on a musical instrument.

Salting Bequest.

2609. THE VIRGIN AND CHILD IN AN APARTMENT. $0\cdot63 \times 0\cdot48$

The Virgin is seated, facing us, suckling the Child, who lies on her lap. An open book lies on a cushion on a bench at her right. Behind her head is a plaited screen. Through an open window on the left we have a view of a town.

Salting Bequest.

*MADRID, PRADO.***1513 and 1514. TWO PANELS OF AN ORATORY.** Each $1\cdot01 \times 0\cdot47$

(a) In a narrow compartment apparently divided from a larger room by plain panelling, and quite bare of furniture, an elderly man in the habit of a monk kneels in prayer towards the right wall, his head turned slightly towards us. Behind him, on the left, against a large window through which we see a landscape, stands St. John the Evangelist in a loose robe, his legs bare. He holds in his right hand his emblem, the lamb, resting on a crook. In the centre of the panelling at the back is a circular mirror, and on the wall beyond and above the panelling is a small stone figure of the Virgin on a bracket. A Latin inscription at the foot states that this is a portrait of Henry Werlis of Colon.

(b) A woman, said to be St. Barbara, but probably the wife of Werlis, is seated, three-quarters to our left, reading a book, on a long wooden bench with a plain rail-back and arms which is placed with its back to the stone fireplace on our right. Beyond the bench is an open window showing a landscape, and against the wall between the window and the fireplace is a plain washing-stand with a metal basin and ewer on it.

Both pictures mark the extreme simplicity of the domestic appointments.

*LIVERPOOL, INSTITUTE.***THE DESCENT FROM THE CROSS.**

Centre $0\cdot60 \times 0\cdot60$

A small triptych. Nicodemus on the top of a ladder supports Christ from above, and Joseph of Arimathea from below, beside whom is the Magdalene. To the right the Virgin, stretching out her arms towards

Christ, is supported by St. John, who is between two of the holy women. Three more figures are to the left. Five angels are overhead.

On the right wing are the penitent thief, a female saint, and the donor kneeling—an old man in a purple robe. On the left wing the impenitent thief, Longinus, and the centurion. In the foreground is a shield bearing the arms of the town of Bruges.

Painted for the Hospice of St. Julien, Bruges.

CANALETTO (Giovanni Antonio), 1697—1768.

Venetian School. His admirable pictures of Venice are very numerous, and copies of them innumerable. He visited London in 1746, and again in 1763.

LONDON, NATIONAL GALLERY.

127. A VIEW IN VENICE.

1·21 × 1·62

In the foreground a stone-mason's yard; in the middle distance a quay and a portion of the Grand Canal with gondolas; beyond, various buildings, the most conspicuous being a tall campanile, next to which are the old buildings of the Scuola della Carita, now occupied by the Academy.

Engraved by Le Keux.

1429. INTERIOR OF THE ROTUNDA AT RANELAGH, CHELSEA.

0·46 × 0·74

The orchestra and musicians are seen, and numerous groups are promenading. This was inscribed on the back by the artist: "Fatto nel anno 1754 in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatisso—Antonio del Canal detto il Canaletto."

CARIANI (Giovanni), (?) 1480—(?) 1547.

Venetian School. An imitator of Titian, Giorgione, and others, to whom several of his works have long been ascribed.

LONDON, NATIONAL GALLERY.

1203. THE MADONNA AND CHILD WITH SAINTS.

0·83 × 1·14

The Virgin, half length, seated with the Child on her lap. Her right hand rests on the shoulder of St. Mary Magdalene, who kneels in adoration on the left in a richly brocaded robe and mantle. Behind her stands St. Barbara (?) holding a lamp and a palm-branch. On the right, St. Joseph, in a pale yellow pallium, stands resting on his staff, which is represented as blossoming. Below kneels a boy, probably the youthful donor, in a black gown. Mountain background with some buildings.

Purchased at Milan in 1886.

2495. LA VIERGE AUX LAURIERS.

0·89 × 0·70

The Virgin (three-quarter length) is seated with her head turned slightly to the left, holding the Child on a cushion on her lap. Behind is a laurel, and to the left a rose bush. Background an open landscape.

From the Leuchtenberg Collection, and there ascribed to Giorgione.
Salting Bequest.

VIENNA.

207. THE BRAVO.

 0.75×0.67

Two half-length figures nearly filling the canvas against a plain background. The one on the left is a young man crowned with vine leaves, facing half to left. The other, with his back to us, clutches him by the collar with his right hand, holding his left with a knife in it behind his back.

This was for long attributed to Giorgione.

GLASGOW.

370. THE WOMAN TAKEN IN ADULTERY.

 $4 \text{ ft. } 6 \text{ in.} \times 5 \text{ ft. } 11 \text{ in.}$

Composition of eight figures, in which the woman, in rich garments, is being dragged by her eager accusers before Christ, who is in the act of interposing, and with His hand moving one of the men aside and releasing the woman from his grasp. To the right is a man with his back to us.

This picture is a free repetition of No. 126 in the Carrara Gallery, Bergamo, ascribed to Cariani; and although Dr. Waagen was "inclined to consider it a fine work of the middle period of Giorgione," and has been followed by Dr. Bode, Sir Walter Armstrong, and Mr. Herbert Cook, yet the modern editor of *Crowe and Cavalcaselle* (Dr. Tancred Borrenius), passes the authors' confident and reasoned attribution to Cariani without comment.

CARPACCIO (Vittore), 1490—1522.

Venetian School. A follower first of the Vivarini and then of Gentile Bellini. His most important works are the nine great canvases painted in 1490–95 for the School of St. Ursula in Venice, and now in the Academy there, but much damaged and restored.

LONDON, NATIONAL GALLERY.

3085. ST. URSULA PARTING FROM HER FATHER.

 0.77×0.89

In a meadow St. Ursula, with four ladies standing by her, kneels to her father. To the right a palace, quay, and distant hills bordering on a large sheet of water on which are a boat and a distant vessel. At the bottom of the canvas is a parapet.

Layard Bequest, 1917.

PARIS, LOUVRE.

1211. ST. STEPHEN PREACHING AT JERUSALEM.

 1.52×1.25

On the left side of a public square the preacher addresses a crowd attired in Eastern costumes. On the right is a group of women seated. In the background buildings with minarets, beyond a mountain landscape.

VENICE, ACADEMY.

44. THE PRESENTATION IN THE TEMPLE.

 4.12×2.21

A large altar-piece with a round top. In an alcove, from the roof of which hangs an elaborate lamp, are standing, facing the centre, on the left the Virgin holding the Child, and two women behind her, on the right the aged Simeon, whose pallium is held up by a Cardinal, the head of another Car-

dinal being visible beyond. All are bareheaded except the Virgin. On the step below are seated three child angels in long robes, the centre one cross-legged, playing a large lute, the one on the left a pipe, and the one on the right a violin.

Painted for the Church of San Giobbe at Venice in 1510.

CATENA (Vincenzo), c. 1470—c. 1531.

Venetian School. Vincenzo di Biagio, called Catena. A follower of Bellini and Giorgione, to whom his pictures have often been ascribed.

LONDON, NATIONAL GALLERY.

234. A WARRIOR ADORING THE INFANT CHRIST. $1'54 \times 2'0$

On the left the Virgin seated, holding the Child on her knees. In the centre a knight in armour kneeling to Him. Behind the Virgin St. Joseph leaning on a parapet, and on the right an esquire holding his master's horse. Hilly landscape background.

"The most important, perhaps, of all his creations." (C. and C.)

Purchased, as a Giorgione, from the Collection of Samuel Woodburn, 1853.

694. ST. JEROME IN HIS STUDY. $0'72 \times 0'97$

Seated on a bench on the right, in crimson and blue, St. Jerome is reading at a desk. In the background are two cupboards and open window. On the floor a sleeping lion, a partridge, a pair of slippers, and a cardinal's hat.

Purchased, as a Giovanni Bellini, from the Manfrini Gallery, Venice, 1862.

A replica is at Frankfurt.

DRESDEN.

65. THE HOLY FAMILY. 1.45×2.00

To the right St. Anne is seated with the Virgin in her lap, who holds the naked Child. St. Joseph stoops over a "walking cradle." On the ground are three partridges on the left, a little white dog on the right.

Purchased in 1746 as a Perugino, though signed "Andrs Sartus." Formerly catalogued as by Sassoferato from a drawing by Raphael.

"Of importance second only to the *Adoring Warrior*." (C. and C.)

CHAMPAIGNE (Philippe de), 1602—1674.

French School. Born at Brussels. Professor and Rector of the French Academy of Painting founded by Louis XIV.

LONDON, NATIONAL GALLERY.

1449. PORTRAIT OF CARDINAL RICHELIEU. 2.56×1.75

Full length, standing facing us, in crimson silk robe, with the Order of St. Louis hung by a blue ribbon round his neck. In his right hand he holds his scarlet biretta, and with his left he holds up the skirt of his robe, showing the white surplice beneath. No. 798 is a study of the Cardinal's head in three positions painted for the Roman sculptor Mocchi.

Presented by Mr. Charles Butler in 1895. No. 798 was presented by Sir Augustus Franks in 1869.

PARIS, LOUVRE.

1934. PORTRAITS OF MOTHER CATHERINE AGNES ARNAUD, AND SISTER CATHERINE DE SAINTE SUZANNE, DAUGHTER OF THE PAINTER. $1\cdot65 \times 2\cdot29$

In a bare cell Sister Suzanne reclines in a long wooden chair, facing to our left, her hands joined in her lap, while at her right, and slightly to the left of the picture, Mother Agnes is kneeling, her hands joined in prayer. Both in the habit of nuns. To the extreme right a rush chair with a book on it. On the wall is an inscription commemorating the miracle by which, on January 6, 1662, Sister Catherine was cured of paralysis and fever after fourteen months' illness.

CHARDIN (Jean Baptiste Simeon), 1699—1779.

French School. One of the finest painters of small and simple subjects.

LONDON, NATIONAL GALLERY.

1258. STUDY OF STILL LIFE. $0\cdot36 \times 0\cdot43$

A black bottle and tumbler half filled with wine; a loaf of bread and a knife lying on a piece of paper on a table.

Signed and dated 1754.

*PARIS.***92. LE BÉNÉDICITÉ.**

$0\cdot49 \times 0\cdot39$

In a small, plainly furnished room paved with tiles a mother stands bending over a small round table covered with a white cloth, in front of which, to our left, is a little girl in a white frock seated on a low rush chair. Above her a younger girl is seated at the table. The mother is waiting to pour out the soup while her elder child asks the blessing.

No. 93 is a replica of this with slight variations.

CIMA DA CONEGLIANO (Giambattista), (?) 1460—(?) 1517.

Venetian School. Pupil of Bartolommeo Montagna, and influenced by Giovanni Bellini. His works are numerous.

LONDON, NATIONAL GALLERY.

300. THE VIRGIN AND CHILD.

$0\cdot68 \times 0\cdot57$

The Virgin is sitting on a marble seat, turning slightly to the left; the Child stands on her knee, striding forward, as she holds Him with both hands. Hilly landscape background.

Inscribed IOANNES BAPTISTA P.

Purchased in Paris in 1858.

634. THE VIRGIN OF THE GOLDFINCH.

$0\cdot52 \times 0\cdot43$

The Virgin is seated, turned slightly to the right, the Child standing on her knees holding a goldfinch. Landscape background.

Signed IOANES BAPTISTA CONEGLAS P.

Another version is at Berlin, No. 17.

Purchased from M. Beaucausin in 1860.

816. THE INCREDOULITY OF ST. THOMAS.

2·91 x 1·98

Christ and eleven of the Apostles are assembled in a room with two arched windows, through which is seen a distant landscape.

Ordered in 1497, and completed in 1504, for the altar of St. Thomas in the Church of San Francesco at Portogruaro.

The same subject, but quite differently treated, is No. 611 in the Venice Academy. Christ is there standing under an arch, between St. Thomas on the left and St. Magnus in episcopal vestments on the right.

Purchased from the Hospital of San Francesco of Portogruaro in 1807.

*WALLACE COLLECTION.***I. ST. CATHERINE OF ALEXANDRIA.**

1·50 x 0·75

A whole-length figure of the Saint, full face, standing on a low marble pedestal between two pilasters, with a fine landscape background. Her left hand holds her mantle to her side, her right, holding a long palm branch erect, rests on a fragment of the wheel.

Painted in 1502 for the altar of S. Rocco at Mertre, near Venice. The round top is in private hands, and the two wings, with the figures of SS. Sebastian and Roch, are in the Museum of Strasburg.

"A fine Cima of the strong stamp of 1502, the flesh slightly retouched." (C. and C.)

*VIENNA.***19. THE MADONNA UNDER THE ORANGE TREE.**

2·13 x 1·40

With a round top. The Virgin is seated in the centre on a small clump of rock, the Child on her left knee turning towards St. Louis, who stands on the right. The Virgin looks towards St. Jerome, an old man with very dark skin and long white beard, who approaches her from the left. Behind her rises an orange tree, and in the left background is a city on a hill.

Painted for the Church of S. Chiara at Murano, Venice.

CIMABUE (Giovanni), (?) 1240—(?) 1301.

Florentine School. Cimabue is generally regarded as the founder of modern painting, though his traditional claims, based principally on the famous *Rucellai* Madonna in the Church of Santa Maria Novella, Florence, have of late years been questioned by the critics.

*LONDON, NATIONAL GALLERY.***565. THE MADONNA AND CHILD ENTHRONED, ANGELS ADORING.**

1·90 x 1·67

With a gable top. The Virgin, life-size, seated on a throne, the Child on her left knee. Behind the throne on each side are three small angels in adoration.

Described by Vasari as having been attached to a pilaster in the choir of the Church of Santa Croce at Florence. In the seventeenth century it was removed to the Convent of Santa Croce, where it remained until it came into the Lombardi-Bardi Collection, Florence, whence it was purchased in 1857.

Now catalogued as "Ascribed to Cimabue—possibly a work of the School of Duccio."

*PARIS, LOUVRE.***1260. THE MADONNA AND ANGELS.** $4\cdot24 \times 2\cdot76$

On a background of plain gold. The Virgin, larger than life, is seated on a throne, turned slightly to the right, holding the Child on her knees, whose hand is raised in benediction. On each side are symmetrically ranged three angels, whose robes and wings are of many colours.

Painted for the Church of San Francesco at Pisa.

*FLORENCE, ACADEMY.***102. THE MADONNA WITH ANGELS.** $3\cdot85 \times 2\cdot33$

On a gold ground. The Virgin, larger than life, in a red gown and blue mantle, is seated on a throne, slightly turned to right, holding the Child, who is in a red tunic and yellow mantle, on her knees. Eight angels rest on the back of the throne. Below, under three arches, are four half-length figures of prophets holding scrolls inscribed with praises of the Virgin.

Painted for the high altar of Santa Trinita, Florence.

CLAUDE, 1600—1682.

French School. Claude Gellée, called Claude Lorrain, the son of a pastry-cook. Studied in Rome, where he developed his remarkable individuality in the painting of romantic landscape.

*LONDON, NATIONAL GALLERY.***12. LANDSCAPE. MARRIAGE OF ISAAC AND REBECCA.** $1\cdot49 \times 2\cdot00$

In the centre a broad river, with a water-mill in the middle distance to the left, and a more distant bridge leading to a town on the opposite side; a mountain distance. On each side are large trees, behind those on the left a waterfall; in the foreground a bridge with cattle drinking below it; near the centre are figures with tambourines, dancing.

Inscribed on a tree-stump in the centre: "Marriage d Isac avec Rebeca Clavdio Gil. inv. Romæ, 1648."

This picture, painted for the Duc de Bouillon, is a repetition, with considerable variations, of "The Doria or Panfili Claude" at Rome, also known as "Il Molino," or "Claude's Mill."

14. SEAPORT. EMBARKATION OF THE QUEEN OF SHEBA. $1\cdot49 \times 2\cdot00$

The sun is represented a little above the horizon; in the left foreground, reaching to the top of the picture, is a Corinthian ruin, with shipping behind; on the right a pile of Italian architecture partly relieved by foliage, and the Queen and her attendants descending a flight of steps to enter a boat. A ship at anchor at the entrance of the port. Figures in the right foreground, and a boat in the centre.

Inscribed in the right corner, "La Reine de Saba va trover Salomon," and in the left, "Clavde Gil. l. v. fait pour son altesse le Duc de Buillon a Roma, 1648."

This and the preceding picture are hung on either side of Turner's *Sun Rising through Vapour* and *Dido building Carthage*, in accordance with the terms under which his pictures were bequeathed by him. They were purchased from the Angerstein Collection in 1824.

PARIS, LOUVRE.

316. ULYSSES RETURNS CHRYSCEIS TO HER FATHER. $1\cdot19 \times 1\cdot50$

On a quay in the immediate foreground are several small groups of figures. Beyond, the water stretches to the horizon between a range of palatial buildings on the left, and the tall peristyle of a temple on the right, the ship of Ulysses, at anchor, looming large in the middle distance against the sunset sky.

The figures are by Filippo Lauri.

Painted about 1648.

CLEEF (Jos. van, the Elder), 1485—1540.

Netherlandish School. Formerly known as "The Master of the Death of the Virgin," from the picture at Munich, noticed below.

LONDON, NATIONAL GALLERY.

2603. THE HOLY FAMILY.

$0\cdot49 \times 0\cdot36$

The Virgin, half length, in a blue robe and red mantle, stands on the right suckling the Child, who stands on a parapet clasping her breast in both hands. Her right hand is round His shoulder, her left outstretched at His feet over a spray of cherries. On the left, St. Joseph, facing us, wearing a straw hat and spectacles, is reading a book upon a desk; in front a lily. By the Child's right foot half a lemon and a knife.

George Salting Bequest, 1910.

MUNICH.

55-57. THE DEATH OF THE VIRGIN. (A Triptych.)

Centre $1\cdot32 \times 1\cdot54$

The Virgin is on a large bed with a canopy, the foot of it towards us, the head against the back wall of a room paved with ornamental tiles, lighted from the left. Her head is propped high on pillows. A priest is holding a tall lighted candle before her face, and blessing. St. Joseph kneels at the foot of the bed on the right, holding up a tall cross which rests on the bed. Two men-servants in the left foreground are carrying a brazier or pail. Two men are standing at a window in the background on the left. On the right, beside St. Joseph, is robed a figure with left hand upraised, his back to us. Beyond him is an open doorway, between which and the bed are three more figures.

On the left wing are kneeling two men in armour, bareheaded, towards a desk on the right foreground covered with a cloth, and beyond them stand St. George (on the left) holding a tall standard in his right hand with a pennant floating overhead, while his right touches the man's shoulder; and St. Nicasius with his mitre in his left hand outstretched, and his left on the other man's shoulder. A hilly landscape background with a river.

On the right wing, similarly grouped, with a softer landscape background, are two women, and behind them St. Christina with a mill-wheel and St. Gudula with a lantern.

Commissioned in 1515 by Nicaise Hacquenay of Cologne, agent of the Emperor Maximilian.

*BRUSSELS.***105. THE HOLY FAMILY.**

1·18×0·73

With a round top. In the centre St. Anne is seated on a throne with porphyry columns with the Child on her left knee, who turns to the Virgin, who kneels on the right. St. Joseph kneels on the left. On either side of the throne a landscape background.

Formerly attributed to Jan de Calcar.

CONSTABLE (John), 1776—1837.

British School. A student of Nature, whose influence on landscape painting in England and France during the nineteenth century was paramount.

*LONDON, NATIONAL GALLERY.***130. THE CORNFIELD, OR COUNTRY LANE.**

1·42×1·21

The field of ripe corn is seen in the middle distance between two groups of lofty trees on either side of the lane. In the foreground on the left lies a boy drinking from a stream; his sheep and dog are in the centre.

Signed and dated 1826.

Presented by an association of gentlemen, who purchased it from the artist's executors in 1837.

327. THE VALLEY FARM.

1·46×1·24

A view of the farm-house which belonged to Willy Lott, near Flatford Mill, on the Stour, in Essex. In the left foreground is a shallow stream, with a man and a woman in a punt, and some cattle.

Signed. Exhibited Royal Academy 1835.

Robert Vernon Gift, 1847.

Now at the Tate Gallery, and no longer included in the National Gallery Catalogue.

1207. THE HAY WAIN.

1·28×1·85

In the foreground is a shallow stream through which a waggon with two men in it is passing. On the left a cottage with trees. On the right a man fishing. In the middle distance green meadows with woodland beyond. Stormy sky with drifting clouds.

Signed and dated 1821.

Exhibited Royal Academy 1821.

Sold to a Frenchman and exhibited at the Salon held in the Louvre in 1824, when it obtained a gold medal.

Henry Vaughan Gift, 1886.

1272. THE CENOTAPH.

1·28×1·07

A picture of the cenotaph erected to the memory of Sir Joshua Reynolds in Cole Orton Park by Sir George Beaumont. It stands amidst lofty oaks and beeches, flanked by two stone pedestals with busts of Michelangelo and Raphael. A stag is seen by a pool of water beside the tomb.

Painted about 1836.

Bequeathed by Miss Isabel Constable in 1888.

COPLEY (John Singleton), R.A. (1737—1815).

British School. Born at Boston, U.S.A., of British parents.

LONDON, NATIONAL GALLERY.

(Omitted from the new catalogue.)

100. THE DEATH OF CHATHAM. (On loan to House of Lords.)

$7\frac{1}{2}$ ft. \times 10 ft.

The scene represented took place in the old House of Lords (the Painted Chamber), April 7, 1778. The peers are in their state robes. The heads, of which there are fifty-five, are all portraits.

Painted in 1779–80, and presented to the National Gallery in 1828 by the Earl of Liverpool. Nos. 1072 and 1073 are small studies for this picture.

733. THE DEATH OF MAJOR PIERSON.

8 ft. \times 12 ft.

Painted in 1783 for Alderman Boydell as a companion picture to the above. Major Pierson was killed in an engagement with some French troops at St. Heliers, Jersey, in 1781. The chief incident represented is the carrying of his body out of the fight.

COROT (Jean-Baptiste-Camille), 1796—1875.

French School. Painter of landscapes and small figure pieces. About ninety of these are now in the Louvre.

*LONDON, WALLACE COLLECTION.***281. MACBETH AND THE WITCHES.**

1·09 \times 1·34

A landscape with tall shady trees on a bank rising to the right. In the left foreground are the small figures of the three witches standing close together; on the right Macbeth and Banquo.

Exhibited at the Paris Salon in 1869.

*GLASGOW.***229. PASTORALE—SOUVENIR D'ITALIE.**

5 ft. 7 in. \times 4 ft. 8 in.

An ideal landscape, with the bushy stem of a huge poplar rising in the centre, and another to the right; beyond, to the left, a lake from which the ridge of a hill slopes up to the right. In the arch-like space between the trees in the foreground three nymphs are dancing, and another approaching them; to the right, one reclining on an outspread rug; and to the left, a fantastic figure in a hairy girdle clanging cymbals.

CORREGGIO (Antonio da), 1494—1532.

School of Parma. Called Correggio, from his birthplace, a small town near Modena. "Correggio is an isolated phenomenon in Italian art; we look in vain, after his earliest years of practice, for any true affinity between him and other masters." (National Gallery Catalogue.)

*LONDON, NATIONAL GALLERY.***10. VENUS, MERCURY, AND CUPID.**

1·54 \times 0·91

Three full-length life-size nude figures. Mercury in winged cap and sandals is seated on a bank on the right, with Cupid standing in profile towards

him in the centre, while Venus stands, full face, on the left, her right hand touching his little wings. Background of dark foliage, against which slight portions of the crimson and blue mantle of Venus and Mercury are seen.

This masterpiece has had several distinguished owners, though it is not known who was its first. In 1628 it was purchased from the Duke of Mantua by Charles I. In 1649 the Duke of Alva bought it. In 1808 it was in the collection of "the Prince of Peace" at Madrid, and was seized by Murat, afterwards King of Naples, and was purchased after his death from the ex-Queen by the Marquis of Londonderry.

Purchased from Lord Londonderry in 1834.

15. ECCE HOMO.

0·97 × 0·80

Half-length figures of Christ, the Virgin supported by one of the Marys, and Pilate, who points to the Saviour with his right hand.

Formerly in the possession of the Counts Prati of Parma, and for long in the Colonna Palace at Rome. Afterwards acquired by Murat, and sold to the Marquis of Londonderry, and to this gallery with No. 10.

23. THE MADONNA OF THE BASKET.

0·34 × 0·25

The Child is seated on the lap of the Virgin, who is dressing Him in a little blue coat. St. Joseph in the background is planing a board. In the foreground, to the left, is a small basket, whence the picture has been called "La Vierge au Panier" or "La Madonna della Cesta."

Formerly in the royal collection at Madrid. Purchased for this gallery in 1825.

PARIS, LOUVRE.

1117. THE MARRIAGE OF ST. CATHERINE.

1·05 × 1·02

Half-length figure of the Virgin with the Child on her lap on the left, and St. Catherine kneeling on the right, facing each other. Over St. Catherine's head is seen that of St. Sebastian. All four are intent on the placing of the ring on St. Catherine's finger. Landscape background with trees on the left, and one or two small figures.

Painted in 1519 on the occasion of the marriage of Correggio's sister. In 1650 it belonged to Cardinal Barberini, who gave it to Cardinal Mazarin. Its value was estimated at 15,000 livres when it was acquired by Louis XIV.

1118. JUPITER AND ANTIOPE.

1·90 × 1·24

At the foot of a tree Antiope reclines, facing us, asleep, her right arm thrown back over her head. At her right, rather nearer to us, lies Cupid on his right side. To the left, a little farther off, Jupiter stands, in the shape of a young Satyr, lifting the draperies from Antiope. All three figures are nude.

Purchased by Cardinal Mazarin for 25,000 francs on the dispersal of the collection of Charles I., who had it from the Duke of Mantua.

PARMA.

- 351. THE MADONNA WITH ST. JEROME AND THE MAGDALENE.**
 (Called "Il Giorno"—The Day—in contradistinction to the
Adoration of the Shepherds at Dresden—"La Notte.") $2\cdot05 \times 1\cdot41$

The Virgin and Child are seated in the centre; St. Jerome, nearly nude, stands on the left, and an angel between them points to a passage in a book which he holds. St. Mary Magdalene kneels on the right, kissing the foot of the Child; another angel is near her.

"The pure light of day is diffused over the picture; the figures seem surrounded, as it were, by a radiant atmosphere." (Eastlake.)

- 350. THE MADONNA DELLA SCODELLA.** $2\cdot18 \times 1\cdot37$

Round top. A "Repose in Egypt." The Virgin, seated, facing us on the left, has a bowl in her hand, from which the picture is named. St. Joseph stands facing us on the right, his left hand aloft in the branches of a palm, his right extended downwards to the Child, who stands with His back to us against His mother's knee, His face turned over His left shoulder. A group of little angels is in the topmost branches of the palm.

Painted about 1528.

FLORENCE, UFFIZI.

- 1118. THE FLIGHT INTO EGYPT.** $1\cdot22 \times 1\cdot03$

The Virgin is seated under a clump of trees in the centre, turned slightly to the right, with the Child on her knees, to whom St. Joseph, on the left, is pulling down the branch of a date palm. On the right is St. Francis in adoration. Landscape background.

ROME, BORGHESE GALLERY.

- 125. DANÆ.** $1\cdot61 \times 1\cdot95$

Danæ is seated on a high couch on the right, covered only by a sheet spread over her lap to catch the golden rain. Her left leg hangs down over the edge of the couch. On the foot of the couch a well-grown Cupid sits looking upwards. In the right foreground are a couple of little naked boys.

DRESDEN.

- 151. THE MADONNA OF ST. SEBASTIAN.** $2\cdot65 \times 1\cdot61$

A tall altar-piece, which is thought to represent Correggio's most perfect development. Certainly this and the *Madonna of St. George* show how theatrical *abandon* had superseded the conventional treatment of the *Madonna of St. Francis* (also at Dresden). Here the Virgin is enthroned on clouds, surrounded by a circle of very human infant angels, holding the Child on her left knee. Both are looking down at the bald-headed St. Geminianus, who kneels in the centre, his head turned round to us as he extends his left hand downwards and his right upwards inviting us to join in adoration. To the left stands the youthful Sebastian in a loin cloth, his hands bound to a tree at his side, while he gazes happily up at the Child. To the right St. Roch seated, apparently asleep, facing us, with his knees wide apart. In the left foreground is seated an angel child holding a model of a church.

Painted in 1514.

152. THE ADORATION OF THE SHEPHERDS.

2·56 x 1·88

One of the most famous of Correggio's works, known as "La Notte." Brilliant light emanates from the Holy Child, who lies in His mother's arms in a pent-house. In the left foreground is a tall bearded shepherd, his right arm raised in astonishment. Next to him kneels a young shepherd looking up at the former, and beyond him, her back to a pillar, a young woman who shields the light from her face with left hand uplifted as she gazes at the Infant. Above float three or four angels with limbs foreshortened. St. Joseph is dimly seen on a donkey in the darkness of the background. Morning breaks over distant hills.

153. THE MADONNA OF ST. GEORGE.

2·85 x 1·90

Here the Virgin is sitting on a low stool placed on a high pedestal under a richly decorated alcove opening with a round arch behind her. The Child, on her right knee, reaches out with both arms to the adult St. John the Baptist, who stands on the left with one foot on the base of the pedestal, pointing to the Child with bent right arm, but with his head looking out of the picture. On the right stands St. George, a handsome young man like the Baptist, with his left foot on a huge dragon's head, and his left hand on his hip. Behind, on either side of the Virgin, are seen St. Peter Martyr and St. Geminianus. In the centre foreground two little boys are playing with St. George's accoutrements.

154. THE MAGDALENE READING.

0·29 x 0·39

This well-known picture of the Magdalene, in a simple robe, with bare feet, lying at full length with her head resting on her right hand as she reads a book, is only a copy of the lost original.

*BERLIN.***218. LEDA AND THE SWAN.**

1·52 x 1·91

In the centre foreground, at the edge of some water, Leda is seated, full face, with the swan between her knees. Her back is against the roots of a large tree, which is the foremost of a group of smaller ones. On the right are two young girls knee-deep in the water, one warding off a floating swan and the other watching one flying away, while a maid-servant holds a drapery ready for her, and another maid-servant looks on. On the left an adolescent Cupid, winged, sits, in profile to left, at the foot of the tree, playing on a lyre, and on the extreme left are two amorini. Only the two maid-servants are clothed.

Painted about 1530 for the Emperor Charles V.

Purchased in 1755 by Frederick the Great for 21,060 livres. It has been very much repainted. Old copies are at Petrograd and Madrid.

COSTA (Lorenzo), (?) 1460—1535.

School of Ferrara. Influenced by Cosimo Tura.

*LONDON, NATIONAL GALLERY.***629. THE MADONNA AND CHILD ENTHRONED WITH SAINTS.**

Centre 1·66 x 0·73

A large altar-piece in five panels. In the central arched compartment is the Virgin enthroned with the Child on her knee, His hand raised in

benediction. On each side is an adoring angel, and at the base of the throne two playing musical instruments. In the lower compartments, right and left, are St. John the Evangelist and St. Peter full length; and above St. Philip and the Baptist half length.

Signed and dated 1505. Formerly over the principal altar of the Oratorio delle Grazie at Faenza.

Purchased in 1859.

BERLIN.

112. THE PRESENTATION IN THE TEMPLE.

$3\cdot08 \times 2\cdot61$

In the very centre of this large square picture stands the Virgin with the Child in her arms, fronting us, between St. Joseph and the aged Simeon. Behind them is a small altar under a plain canopy raised on several steps. On each side of the altar is a choir-boy, and next to him a Levite with a long staff; while on the lower steps, on the extreme left and right, are a male and a female figure each holding a plate. In the foreground are kneeling on the left a sibyl holding a tablet with Hebrew lettering, and on the right a prophet with joined hands.

PARIS, LOUVRE.

1261. THE COURT OF ISABELLA D'ESTE.

$1\cdot58 \times 1\cdot93$

In the foreground are seated two girls, one in red crowning a bull, the other in blue fondling a lamb. To the left St. George and the dragon, to the right a woman, draped from the waist downwards, with a bow and arrows. Behind these figures, under a clump of trees, Cupid, standing on the knees of a nymph, is crowning Isabella, who is bending before him. They are surrounded by a group of poets, musicians, and philosophers.

Painted about 1510.

CREDI (Lorenzo di), 1457--1537.

Florentine School. Fellow pupil of Leonardo and Perugino in the School of Verrocchio.

PARIS, LOUVRE.

1263. THE MADONNA AND TWO SAINTS.

$1\cdot64 \times 1\cdot65$

The Virgin is seated on a throne with the Child on her knees, who turns towards the left in the act of blessing St. Julian the Hospitaller, who stands with clasped hands. On the right is St. Nicholas, Bishop of Myra, reading a book. In the background an entrance hall with elaborately wrought pilasters forming arcades.

Painted in 1508 for the Church of Cestello (now Santa Maddalena dei Pazzi) in Florence.

"The best work that Lorenzo ever did, the one in which he was most careful and studious to check himself." (Vasari.)

FLORENCE, ACADEMY.

92. THE ADORATION OF THE SHEPHERDS.

$2\cdot24 \times 1\cdot96$

The Child lies on the ground in the centre before the open ruins of the stable, the Virgin kneeling in adoration on the right and the bareheaded shepherds on the left. Behind the Virgin stand two angels, and two other kneel at her sides, and on the extreme right St. Joseph stands leaning on

his staff. Behind the kneeling shepherd is another with hands upraised, and on the extreme left another young one standing with a lamb in his arms. The foreground is of grass dotted with flowers.

"In his youth Lorenzo painted for the nuns of Santa Chiara a Nativity in which the flowers are so marvellously rendered that one might think them real." (Vasari.)

CRIVELLI (Carlo), (?) 1430—1496.

Venetian School. A fellow pupil of Bartolommeo Vivarini under Antonio de Murano and Squarcione. A master of strong individuality.

LONDON, NATIONAL GALLERY.

724. THE MADONNA DELLA RONDINE.

Centre 1·49 x 1·07

A large altar-piece with predella panels, in its original frame, measuring 5 ft. x 3½ ft., painted for the Odoni Chapel in the Church of Sta. Francesca at Matelica. The Madonna, wearing sumptuous robes and rich jewels, nurses the Child, who has an apple in His left hand and a coral charm round His neck. On the upper ledge of the throne a swallow is perched, and on the steps are festoons of fruit. On either side stand St. Jerome and St. Sebastian.

In the predella are pictures of St. Catherine, St. Jerome in the wilderness, the Nativity, the martyrdom of St. Sebastian, and St. George and the Dragon.

Inscribed CAROLUS CRIVELLUS VENETUS MILES PINXIT.

Purchased from Conte Luigi de Sanctis at Matelica in 1862.

739. THE ANNUNCIATION.

2·09 x 1·47

On the right the Virgin is seen through an open door of a house decorated with elaborate architectural ornament kneeling at a desk. From a glory in the sky issues a golden ray towards the Virgin. In the open courtyard on the left the Angel Gabriel kneels at the window, his right hand raised and his left holding a lily, and by him the youthful St. Emidius, the patron saint of Ascoli, holding a model of the city. In an open loggia above the Virgin are a peacock and various other birds, and pots of flowers. At the top of some steps in the left middle distance is a small group of people and a child watching the event; through an archway at the back other figures are seen, and the city wall in the distance. In the foreground are a cucumber and an apple, and at the front of a step at the foot of the picture three shields of arms—on the left those of Prospero Cafferelli, Bishop of Ascoli; in the middle of Pope Innocent VIII.; and on the right of the city of Ascoli; between these the words LIBERTAS ECCLESIASTICA, commemorating Innocent's charter to the city in 1824.

Painted for the Convent of the Annunciation, Ascoli.

Inscribed OPUS CAROLI CRIVELLI VENETI, 1486.

Presented by Lord Taunton in 1864.

788. THE DEMIDOFF ALTAR-PIECE.

Thirteen panels arranged in three tiers, measuring over their present frame 16 ft. by 10 ft.

Lower tier (five full-length figures on separate panels with arched tops): In the centre the Madonna with a richly jewelled crown seated on

a marble throne, with the Child asleep in her lap. Inscribed below the throne: OPUS KAROLI CRIVELLI VENETI, 1476. On the left inner panel St. Peter in full pontifical attire, with a book and two keys in his left hand. On the outer panel the Baptist. On the right inner panel St. Catherine with wheel and palm branch. On the outer panel St. Dominic with a book and a lily in his left hand.

Middle tier (four half-length figures on separate panels), beginning from the left: St. Francis with the stigmata; St. Andrew with cross and book; St. Stephen; St. Thomas Aquinas with a book and a model of a church.

Upper tier (four small full-length figures on separate panels), beginning from the left: St. Jerome in Cardinal's attire with a model of a church; St. Michael and the Dragon; St. Lucy with a palm branch and her eyes in a dish; St. Peter Martyr, his head cleft with a chopper and a sword through his breast.

The early history of this altar-piece is uncertain; in 1852 it was purchased by Prince Anatole de Demidoff, who erected it in the private chapel of his villa near Florence in its present frame.

Purchased in Paris in 1868.

CROME (John), 1768—1821.

British School (Norwich). Called "Old Crome" to distinguish him from his son. A great admirer of Hobbema.

LONDON, NATIONAL GALLERY.

689. MOUSEHOLD HEATH.

1·09 × 1·80

An extensive view of undulating downs near Norwich. In the middle distance a group of cattle, and two figures on a rising knoll to the right.

Sold by Crome's widow for £12.

Purchased in 1862.

2674. THE PORRINGLAND OAK.

1·23 × 0·97

A tall oak tree rising from the farther bank of a small pool, in which it is clearly mirrored. Four boys—three of whom are Crome's sons—are bathing in the pool. In the distance on the left a cottage and some trees; luminous clouds float in a serene evening sky.

Purchased from the Rev. C. J. Steward's executors in 1910.

CUYP (Albert), 1620—1691.

Dutch School. Pupil of his father, Jacob Gerritz Cuyp, of Dordrecht. Painted all kinds of subjects, but it is his treatment of landscapes in glowing sunlight for which he is alone famous. Fourteen examples are in the National Gallery and eleven in the Wallace Collection.

LONDON, NATIONAL GALLERY.

53. LANDSCAPE WITH CATTLE AND FIGURES.

1·29 × 1·98

A sunny evening by a river. To the right a man with his back to us in a red coat, on a grey horse, is talking to a woman, pointing across to the left. Two cows, some sheep, and a dog complete this group, which is

relieved against a sloping hill. On the left a river, on the far bank of which three riders are watering their horses.

"A chef d'œuvre of this master." (Eastlake.)

Purchased with the Angerstein Collection in 1824.

961. "THE LARGE DORT."

1·57 × 1·98

In the background is Dordrecht, with the Cathedral, Town Hall, and two mills. In the foreground four cows, and to the right a woman pouring milk from a small barrel into a brass can. A child holding a dog is watching her, and behind them, against the clear golden sky, are two shepherds and sheep.

Wynn Ellis Bequest, 1876.

962. "THE SMALL DORT."

0·69 × 1·00

Evening. Five cows and a herdsman in a meadow. Dordrecht in the distance.

Wynn Ellis Bequest, 1876.

PARIS, LOUVRE.

2341. LANDSCAPE.

1·71 × 2·29

Large. In the right foreground six cows in a meadow; on the left a shepherd blowing a pipe, and two children and a dog listening to him. In the middle distance a river, beyond which is seen a church tower and other buildings. To the right, on the slope of a hill, some sheep and three shepherds.

"Grouped in an admirable way, this picture is truer than any other by Cuyp, as far as the shape and colouring of the animals are concerned, while the light keeps its usual sweetness and power." (Waagen.)

D

DAVID (Gerard), (?) 1464—1523.

Netherlandish School. Perhaps a pupil of Bouts; influenced by Memling.

LONDON, NATIONAL GALLERY.

1045. A CANON AND HIS PATRON.

1·02 × 0·93

In the foreground the Canon kneels with clasped hands towards the right. He wears a surplice and plaited lawn over a black cassock furred with sable. Immediately behind him, in the centre of the picture, stands his patron, St. Bernardino of Siena, in the habit of the Friars Minor, his right hand extended and in his left a large book. To the left stands St. Martin, in profile to the right, in mitre and cope; his left hand grasps his pastoral staff, and his right is lifted in benediction. Beyond the Canon, to the right, bending towards him, stands St. Donatian in processional vestments. His right hand grasps his crosier, his left carries his attribute—a wheel with five tapers. Landscape background with heavy foliage to the left, and a hill to the right.

One of two shutters commissioned in 1501 by Bernardino de Salviatis, Canon of St. Donatian, Bruges.

Bequeathed to the National Gallery by William Benoni White, who had refused the Directors' offer of £1,000 for it.

1432. THE MARRIAGE OF ST. CATHERINE.

1·04 × 1·44

In the centre of a garden terrace paved with tiles the Madonna is seated, facing us, between two columns of red marble. Behind her hangs a cloth of honour of gold and dark blue brocade. She is attired in a plain dark robe and full blue mantle. On her right knee she holds the Child, whose lower limbs are covered with fine cambric drapery. His left hand clasps a coral rosary which hangs from His right shoulder, and His right arm is outstretched to give the mystic ring to St. Catherine, who kneels at His side on the left richly attired in crimson and gold brocade, and crowned. Beside her, in the left foreground, kneels the donor, Canon Richard de Visch van der Capelle, in a lawn surplice, a greyhound lying in front of him. On the right are seated St. Barbara and St. Mary Magdalene—the former with an open book in her hands. Beyond the wall enclosing the terrace are on the left a house, and on the right a church.

Painted for the donor, who was one of the Canons of the Collegiate Church of St. Donatian at Bruges, about 1501.

Bequeathed by Mrs. Lyne Stephens in 1895.

PARIS, LOUVRE.

1957. THE MARRIAGE AT CANA.

0·96 × 1·28

A square table is spread in a room with an open colonnade on the left, through which are seen the old palace of the Liberty of Bruges and the Church of St. Donatian. At the left side of the table, His back to the

colonnade, Christ sits with His right hand raised in benediction as He looks towards the five large water-pots standing on the tiled pavement in the centre foreground. On either side of Him is seated a young woman, the one nearest to us wearing a white apron. At the farther side of the table, with their backs to the wall, are the Virgin, who bends towards Christ, and to the right the bride between two women. At the right side sits the master of the feast between two women. On this side of the table the bridegroom stands carving a fowl, and a young woman is seated on the left. In the centre, between these two, stands a man-servant holding another water-pot in one hand and a pewter tankard in the other looking towards Christ. In the foreground to the right a young man is kneeling by the water-pots, holding a silver-gilt beaker in his right hand and its lid in his left. A boy is bringing in a dish through an opening in the colonnade. In the extreme left and right foreground are the kneeling figures of the donor, Jan der Sheelen, with his little boy behind him, and his wife.

Painted for the altar of the Confraternity of the Holy Blood in the Upper Church of St. Basil, Bruges. A sketch for it was submitted to the Confraternity in 1519, but it could not have been painted before May, 1523, when the donor was elected provost, seeing that he is represented in the provost's costume—scarlet tunic, and a black robe lined with sable and embroidered with branches of silver and drops of blood. At that date David was ill, and died in the following August, and there seems little doubt that the picture was completed by his pupil, Adrian Isenbrant. The initial A is carved on the stool on this side of the table. (Weale.)

ROUEN, MUSEUM.

THE MADONNA AND SAINTS.

1·20 × 2·13

The Madonna is seated in the centre, facing us, on a stool covered with red drapery which falls on to the tiled pavement. She wears a plain dark blue robe and mantle, and a richly jewelled crown. With her right hand she supports the Child on her knee, and with her left presents to Him a bunch of grapes, which He holds with both hands. On each side of the Virgin stands an angel with outstretched wings clothed in white, one playing a mandoline, the other a viola; and between these and the Virgin appear the heads of St. Fausta and St. Apollonia, who are standing behind.

To the left are seated four saints. St. Agnes, with her lamb at her feet, conversing with St. Catherine, who, richly attired in crimson and gold brocade and crowned, holds an open book in both hands. St. Dorothea, holding a basket of flowers, is on the extreme left, and behind her the painter has introduced his own head. To the right is a group of five women, St. Godelava and St. Barbara sitting in front with open books in their hands; St. Cecilia behind, seated at her organ; and to the extreme right St. Lucy, beside whom stands the painter's wife, Cornelia, with hands joined in prayer.

This picture, which is considered David's masterpiece, was presented by him in 1509 to the Convent of the Carmelite Nuns of Sion at Bruges.

*BRUGES, MUSEUM.***THE JUDGMENT OF CAMBYSES.**

Two panels, each measuring $1\cdot82 \times 1\cdot59$, representing the story recorded by Herodotus of how Cambyses, King of Egypt, dealt with Sisamnes, a judge who was accused of taking a bribe, by having him flayed and his skin hung behind the judge's chair, appointing the son of Sisamnes as his successor.

(a) The scene takes place in an open gallery or portico looking on to a square in the background. In the centre Sisamnes sits in the chair, his cap in his right hand, facing Cambyses, who, accompanied by other judges and courtiers, stands in front of the dais insisting on the truth of the accusation with the first finger of his right hand laid on the thumb of his left. An executioner holds Sisamnes by the right arm. In the foreground are a white greyhound and a poodle.

(b) Sisamnes is stretched naked on a long table, being flayed by four executioners in the presence of the King and his courtiers. Under the table lie his clothes. In the background, to the left, his son is seen seated in the chair—behind which is hung his father's skin—apparently in the act of refusing a bribe.

Painted 1488-98 for the Municipality of Bruges.

DAVID (Jacques Louis), 1748—1825.

French School. "Painter to the Revolution."

*PARIS, LOUVRE.***199. MADAME RÉCAMIER.**

$1\cdot70 \times 2\cdot40$

A full-length figure in a plain white robe resting on a sofa "with her feet up," her left elbow behind her on the uppermost of two bolster cushions, her right arm extended along her body, her bare feet crossed. Her head and glance are turned towards us. Behind her, on the left, is a standard candlestick, and in front of the sofa at her feet a low wooden stool. Otherwise the room is entirely bare of all furniture or ornament whatsoever.

Painted about 1800.

*BRUSSELS.***727. THE DEATH OF MARAT.**

$1\cdot62 \times 1\cdot25$

The victim has been struck as he sits up writing in a long bath across which (on our right) a table-board has been placed. The body, in profile towards the right, falls over towards us, the right arm still holding a quill pen hanging over the side of the bath. The head is bound with a cloth. The left hand rests on the table holding a letter inscribed: "Du 13 juillet, 1793. Marie-Anne-Charlotte Corday au Citoyen Marat." On the floor is a blood-stained knife. Plain wall background.

Presented by the painter's family to the Brussels Museum in 1893, exactly a century after it was submitted to the National Convention at their sitting, November 14, 1793.

DELACROIX (Eugène), 1798—1863.

French School. Leader of the romantic painters in opposition to the classicalism of David.

*LONDON, WALLACE COLLECTION.***282. THE EXECUTION OF THE DOGE MARINO FALIERO.** 1·44 × 1·12

The headless corpse lies along the foreground at the foot of the broad marble staircase—"the Giants' Staircase"—in the Ducal palace. A crowd of figures are grouped upon the landing at the top.

Painted in 1826, and exhibited at the Salon, 1827.

Purchased in 1868 for £4,000.

This was a favourite picture of the artist. He sent it to London for exhibition after the Salon was closed.

*PARIS, LOUVRE.***207. DANTE AND VIRGIL IN HELL.**

1·80 × 2·40

Virgil, in a red cloak, his head wreathed with laurel, stands facing us in a boat, with Dante on his left, who stretches out his arm in dismay at the sight of the damned writhing in the waves. On the right is the boatman, back to us, wielding his oar. In the background flames.

Painted—within a few weeks—and exhibited at the Salon in 1822. "I have just rid myself of a tiresome task," the artist wrote to a friend, "which has taken up all my time for the last two and a half months. It is rather a considerable picture, which is going to figure in the Salon. I was very anxious to have something exhibited this year, and the step I am taking may be a decisive one." Thiers wrote of this picture: "No work discloses more plainly the future career of a great painter. He casts his figures, groups them, bends them at his will, with the boldness of Michelangelo and the fecundity of Rubens." It was bought by the State, but for no more than 1,200 francs.

DOMENICHINO, 1581—1641.

Bolognese School. Domenico Zampieri, called Domenichino. Pupil of the Carracci.

*ROME, BORGHESE GALLERY.***53. DIANA AND HER NYMPHS.**

2·21 × 3·20

On the farther bank of a shallow stream, backed by trees, Diana stands facing us with both arms upraised, a bow in her right hand. She forms the apex of several groups of nymphs. Some on the left are getting ready to bathe, while another on the right in mid-stream is holding back a large hound. In the right foreground on this bank of the stream is seated the one quite nude figure in the picture, while in the centre are two actually in the stream, one of whom is seen cleverly foreshortened through the transparent water.

This and the large *Communion of St. Jerome* in the Vatican are considered the most important pictures of Domenichino.

DOSSO DOSSI, 1479—1541.

School of Ferrara. Pupil of Costa. Called "the Ariosto of painting," from his powerful fancy and grandiose imagination. A minor example of his work is in the National Gallery—No. 1234, *A Muse instructing a Court Poet*, and two at Hampton Court—the *Holy Family*, and *St. William*. His best picture is the *Circe* noticed below.

*ROME, BORGHESE GALLERY.***217. CIRCE.**

1·16 × 1·74

A square picture. The enchantress is seated in the centre of a magic circle, facing us, richly dressed in a brocaded robe and gold turban. Her right hand holds up a large tablet on her right knee, her left hand plunges a wand into a fire on her right. She looks upwards at some trees on the left, on which are hung dead children, and at the foot of which are a dog, a duck, and a pigeon, perched on a cuirass. The background is a most beautiful and varied landscape.

DOU (Gerard), 1613—1675.

Dutch School (Leiden). Pupil of Rembrandt. The first, and once the most popular, of the Dutch genre painters.

*LONDON, NATIONAL GALLERY.***825. THE POULTERER'S SHOP.**

0·58 × 0·45

Through an arched window; a young woman holding a pail is buying a hare from the shopwoman. Two other figures are in the background. On the window-sill are dead birds; above, on the left, a bird-cage. The lower front of the shop, under the window, is decorated with a bas-relief of children with a goat. Signed.

Purchased with the Peel Collection in 1871.

*PARIS, LOUVRE.***2348. THE DROPSICAL PATIENT.**

0·83 × 0·67

In a lofty room, near a window to the left, in front of a bed, an elderly woman is seated, turned slightly to the left, with eyes upturned. A girl in tears is kneeling at her side holding her hand, and a servant is bending towards her and offering her some medicine. On the right stands the doctor in an ample cloak, in profile to left, his eyes fixed on the glass vessel of liquid which he holds up to the light.

Signed and dated 1663.

*THE HAGUE.***32. THE YOUNG MOTHER.**

29 in. × 32 in.

Round top. At a window on the left of a lofty room a young woman is seated facing us. On her lap are a small pillow and a garment which she is cutting with scissors. In front of her to the right is a cradle, and a girl kneeling behind it pulling off the cover to look at the child. The window is open, and the light falls on the group and the numberless accessories heaped up on either side. Behind the window is a pillar with a staircase winding round it leading to a gallery from which hangs a chandelier,

Through an archway is seen a woman reading in another room, while another hangs a kettle over the fire. On the window are the arms of the Adricheun family.

Smith considers this the second best of Dou's pictures, *The Dropsical Patient* being the best.

*AMSTERDAM.***795. THE NIGHT SCHOOL.** $0\cdot54 \times 0\cdot41$

On a small wooden table set against the wall of a lofty room on the left a candle is burning which lights up the figure of the schoolmaster and four pupils. He is sitting behind the table, his right elbow on a desk, and his left hand uplifted as he admonishes a girl who is standing in the centre. Between these two, and near to us, is a girl bending over the table, in profile, reading a paper which is spread on the table in the light of the candle. To the left, on this side of the table are a youth seated and a girl standing, who are studying the contents of a large slate or tablet held by the former. A heavy curtain is looped up on the right. In the foreground is a large lantern on the floor, but its light is not diffused to any extent. In the far background another group at a table is discernible in the dim light.

DÜRER (Albrecht), 1471—1528.

German School. One of the greatest masters of painting and engraving.

*LONDON, NATIONAL GALLERY.***1938. DÜRER'S FATHER.** $0\cdot50 \times 0\cdot40$

Half length, full face, small. The face, close shaven, is wrinkled; the hair long and curly, falling from under a black cap with turned-up ears. He wears a loose brown coat lined with black fur over a black undervest. The hands are almost entirely hidden under the loose sleeves. Red background.

Dated 1497.

Probably one of four contemporary copies or replicas of a lost original, the others being at Munich Frankfort and Syon House. Presented to Charles I. by the citizens of Nuremberg, and sold from his collection, together with Dürer's self portrait at Madrid (see below), for £100.

*HAMPTON COURT.***247. PORTRAIT OF A YOUTH.**

Bust length to left, a young man with a long nose, and fair, thick woolly hair falling on each side of his face from beneath a plain black cap.

Signed and dated 1505.

In the collection of Charles I.

*FLORENCE, UFFIZI.***766. DÜRER'S FATHER.** $1\cdot23 \times 0\cdot29$

Bust length, turned half to left, showing the two hands holding a coral necklace.

Signed and dated 1490. The earliest instance of the monogram signature which he used all his life.

1141. THE ADORATION OF THE KINGS.

0·97 x 1·12

Upon the pavement in front of ruined buildings ranging along the left side of a road which leads through an archway in the right background to a precipitous hill covered with buildings, the Virgin and Child and the three Kings are grouped as simply and naturally as if they were peasants. The conventional pomp and circumstance are entirely absent, and only the apparel proclaims the occasion. The Virgin is comfortably seated on a stone on the left in profile, her arms round the Child as He leans forward to receive the offering of the aged Caspar, who kneels before Him fronting us. Immediately behind him stands Melchior, and on his left the negro Baltazar. Both are fronting us, each with his offering in his right hand, and in his left Baltazar has an ostrich feather. His figure is clear of the rest, and seen at full length against the pavement. Only under the arch in the background are faint indications of the royal retinues discernible.

Painted in 1504 for the castle church at Wittenberg.

*MADRID.***2177-78. ADAM AND EVE.**

Each 2·09 x 0·80

Two panels; both figures full length, facing us, against a plain dark background. Adam, a youth with flowing hair, turns his head slightly to our right, his lips slightly parted. His left arm is bent, the hand holding a small branch, the right held downwards with the fingers outstretched. Eve stands by a tree, her left arm bent as she holds up an apple to the serpent coiled in the branches, while her right hand rests on a small bough which extends from the tree trunk behind her, below which hangs a *cartellino* inscribed: "Alberg Dürer, 1507."

Similar panels are in the Pitti Gallery (Nos. 1 and 20), which also claim to be originals. They have backgrounds of landscape with animals.

2179. SELF PORTRAIT.

0·52 x 0·41

Half length, standing half to right, but with eyes meeting ours, behind a stone ledge on which he rests his elbow and crossed hands. He has long brown hair falling in fine curls over his shoulders, and a soft, youthful beard and moustache. He wears a broadly striped black and white cap, a soft white shirt over which is an open tunic with striped sleeve, and over the left shoulder a mantle held in place by a black and white cord across the breast. Behind is a window in a plain wall, showing a mountain landscape, under which is written:

"Das malt ich nach meiner gestalt
Ich war sex und zwandzig Jar alt.

ALBRECHT DÜRER, 1498."

A replica of this is in the Uffizi Gallery, Florence.

*MUNICH.***240-2. THE PAUMGARTNER ALTAR-PIECE.**

1·52 x 1·23

The central panel, measuring 1·52 x 1·23, is a picture of the Nativity. Amid the ruins of rambling Romanesque buildings, at the base of a wooden support of an open pent-house, the Child lies, with little angels at His head, looking up at the Virgin, who kneels above Him on the right.

On the left is Joseph, also kneeling. Through an archway at the back two shepherds are approaching, and behind them is seen a landscape. In the right foreground lies a large axe.

On the wings (each 1.53×0.87) are the knightly figures of (as is supposed) Lucas and Stephen Paumgartner standing at full length in half armour, one as St. Hubert, the other as St. George with the dragon, holding their lances with the butts on the ground and their pennants attached to the heads. Fanciful backgrounds were painted on the panels in the seventeenth century, and appear in the reproduction in Knackfuss's monograph, 1899.

Painted about 1500 for the Paumgartner family at Nuremberg.

236. PORTRAIT OF OSWALD KRELL.

0.48×0.38

Half length, slightly to left, a young man with long, thick curly hair looking sharply downwards to the right. He wears a black velvet tunic, open in front, showing his bare chest and a small edge of white shirt; and a mantle trimmed with brown fur over his right shoulder, the edge of which he grasps with his left hand at his waist, while his right rests near it on the base of the picture. Behind him is a plain red wall, and on his right beyond it is seen a stream winding through a meadow shaded by tall trees.

Painted in 1499.

239. SELF PORTRAIT.

0.65×0.48

Bust length, full face, with long curls falling on his shoulders, and slight moustache and beard. Thick lips, and the left eye a little higher than the right. He wears a cloak trimmed with fur, to which he presses his right hand, with the fingers pointing upwards.

Painted in 1509, when he was thirty-eight years old.

247. ST. JOHN AND ST. PETER.

2.04×0.74

The Evangelist at full length stands in profile to right in a long red robe reading a small book which he holds open in his right hand. Above the book is seen the bowed head of St. Peter full face, and a large key which is held in his left hand.

248. ST. PAUL AND ST. MARK.

2.04×0.74

St. Paul at full length stands in profile to left in a long white robe. In his right hand is a long sword, the point resting on the ground, and on his left forearm he supports a large volume. Above the volume is seen the head of St. Mark, who is looking up at St. Paul, and his right hand clasping a small scroll of paper.

These two panels were painted in 1526, being the master's last works in painting.

"He now felt that the days of his strength for artistic work were numbered. Before the end came he wanted to leave a work of art as a legacy to his beloved native city, and for this purpose he chose the subject of the Apostles. It was in a deeply serious mood, but with the energy of youth, that he created these majestic life-sized figures, in which his power of depicting character appears at its full height." (Kanckfuss.)

DRESDEN.

1869. THE DRESDEN ALTAR-PIECE.

Centre 1.05×0.95

Unlike any other altar-piece, this work consists of a minutely detailed painting, about 3 feet square, of the interior of a room seen through a wide opening, on the ledge of which (on the left) lies the Holy Child on a white pillow with the Virgin, seen at half length, bending over Him. Her hands are joined in adoration, touching the cushions. At the other end of the ledge is an open book on a desk. Through a large window in the back wall of the room to the right the street is visible, and to the left in a farther room, Joseph. This scene is enlivened by numbers of tiny angels, equally unconventional, one of whom stands holding a fly-brush over the Child, others are sweeping the floor, and others overhead swinging censers and holding a large crown over the Virgin.

The wings, each half a square, contain half-length figures of St. Anthony (left) and St. Sebastian, as though typical of age and youth. The former fronts us, his head slightly turned to look down at the Child, his hands crossed over the top of an open book on the ledge in front of him, while overhead small angels are driving demons away. The latter, nude, stands half left, his hands joined as he gazes at the Child. On the ledge is a glass with a wild-flower in it. Overhead are small angels.

Painted for the Elector Frederick of Saxony before 1500.

1870. THE CRUCIFIXION.

 0.20×0.16

The smallest, but not the least impressive, rendering of the subject by the great masters. The figure extends almost to the edges of the canvas, so that we see only a small portion of distant landscape beneath, over which the day is breaking, the rest of the background being darkened, which renders still more effective the long fluttering ends of the white loin cloth on either side of the figure. The eyes are upturned, the lips slightly parted, as though uttering the words written at the foot: "Pater, in manus tuas commendabo spiritum meum."

1871. BERNARD VAN ORLEY.

 0.45×0.31

Bust to left, on a red ground, in a black hat and cloak. In the left hand is a letter. A young man with short fair hair.

Painted in 1521, when Dürer was in Paris.

BERLIN.

557F. THE MADONNA WITH THE CANARY.

 0.91×0.76

Half length, seated full face, with the Child sitting, also full face, on a cushion in her lap. Her right hand rests on the top of a large book, her left meets that of the infant St. John, who reaches up from the right foreground with a bunch of lilies of the valley. Two cherubim hold a crown of flowers over the Virgin's head. Her hair falls over her right shoulder; she looks beyond us to the left. The Child sits with His feet apart, and both arms raised with bent elbows, and on the left arm is perched a canary. He looks down at St. John, behind whom is seen head and shoulders of a little angel holding his crossed staff. At the back of the Virgin is a plain cloth of honour, on the left of which is a background

of ruins and trees, and on the right of landscape with a large tree. In the left foreground is a wooden table, on which is a paper inscribed "Alberg Dürer Germanicus faciebat post Virginis partum, 1506," and his monogram.

VIENNA.

1450. THE FEAST OF ROSE GARLANDS.

1·60 × 1·93

An old copy of the much damaged original at Strahow, near Prague, painted in 1506, for the German merchants at Venice. The Virgin, in a long full mantle, is enthroned out of doors, a cloth of honour being suspended behind her by a pair of Cherubims. An angel sits at her feet playing a lute, and on either side are kneeling Pope Julius II. (left) and the Emperor Maximilian; and behind them again several other men kneeling, those on the left being crowned by St. Dominic, who stands on the Virgin's right, and those on the right by cherubim. The Virgin places a rose-crown on the head of Maximilian with her left hand, while her right supports the Child, who with both hands holds out a rose-crown for the Pope. On the extreme right, leaning against a tree trunk, are seen (at half length) Dürer holding a paper scroll, and his friend Willibald Pirckheimer, the humanist. Behind them is a distant landscape with mountains, while on the other side of the throne the background is of trees.

1445. THE ADORATION OF THE TRINITY.

1·44 × 1·31

In the centre of the upper part of the picture is God the Father, His mantle extended on either side by hosts of angels, holding the Cross bearing the Saviour between His knees, while above His head is the mystical Dove. Below the angels on either side are the elect of the Old Testament and the Saints of Christendom, the females on the left headed by the Virgin, the males on the right by St. John the Baptist. Below these are ranged all across the picture the nameless Saints of all ranks, from Emperor and Pope to peasant and beggar woman. Below these again is still room for a glimpse downwards at earth, a simple though beautiful landscape, in the right-hand corner of which we see a small figure of Dürer standing by a tablet bearing his name and the date.

Painted in 1511 for Matthias Landauer at Nuremberg.

1446. THE MASSACRE OF TEN THOUSAND MARTYRS.

0·99 × 0·87

Persian Christians put to death by King Sapor. The slope of a hill rising to a background of precipitous rocks crowned by trees is filled by groups of figures, in the very centre of which, conspicuous by their black European dress, stand Dürer and Pirckheimer fronting us, the former carrying a small flag with his signature and the date. In the centre foreground, below them, one man is being beheaded and another speared, while on the right are two Persians with large turbans directing the operations, and a third on a horse. In the middle ground to the right the Christians are being driven up a defile in the rock, emerging at the top in the background to be hurled down like a waterfall.

Painted in 1508 for the Elector Frederick the Wise of Saxony.

DYCK (Sir Anthony van), 1599—1641.

Flemish School. He was painting portraits in England between 1633 and 1641.

*LONDON, NATIONAL GALLERY.***52. CORNELIUS VAN DER GEEST.**

$0\cdot78 \times 0\cdot66$

Bustlength, nearly full face, in a black silk doublet. The head is slightly tilted forward, the grey bearded chin resting on a pleated falling ruff.

Painted c. 1620.

Purchased with the Angerstein Collection in 1824.

1172. EQUESTRIAN PORTRAIT OF CHARLES I.

$3\cdot65 \times 2\cdot89$

The King, bareheaded, in body armour, with buff boots, is seen nearly in profile mounted on a great fawn-coloured horse advancing to the left. He has a baton in his right hand. Closely following—under a large tree on the right, is the King's equerry, Sir Thomas Morton, carrying his master's helmet. To the left is a distant landscape. Inscribed on a tablet hanging from the tree trunk: *Carolus I. rex Magnæ Britanie.*

Painted c. 1636 for the King, from whose collection it was sold to the Elector of Bavaria, and purchased at Munich by the great Duke of Marlborough.

Purchased from his descendant in 1885.

*LONDON, WALLACE COLLECTION.***53. A YOUNG ITALIAN NOBLEMAN.**

$2\cdot02 \times 1\cdot33$

Whole length, standing full face, the left elbow resting on a pedestal, the right hand holding his gloves, the left hand hanging down. In black clothes, with broad flat linen collar and cuffs.

Painted in Genoa, perhaps from one of the Lomellini family (see Edinburgh, below).

94 and 79. PHILIPPE LE ROY AND HIS WIFE. Each $2\cdot13 \times 1\cdot21$

(94) "A full-length portrait of the Chevalier Roy, Counsellor to Prince Ferdinand. He appears to be about forty years of age, and his fine expressive countenance is seen in a three-quarter view, with dark hair, a tuft of beard, and mustachios; his dress is composed of a black silk vest with slashed sleeves and pendent frills and ruffles, and a full mantle over his left shoulder; he is represented standing erect, with the left hand on the hilt of his sword, and caressing a greyhound with the other. Signed A. V. Dyck." (Smith.)

(79) "A full length of the Chevalier's wife, a lady about twenty-seven (*sic*) years of age, fair complexion, and round face, seen in a three-quarter view; light hair dressed in bushy curls and decked with a feather; she is attired in a black striped silk robe with full sleeve, girt round the arms with white ribands; a double lace frill covers the neck and shoulders, and a triple collar of pearls and a plated brooch adorn her bosom; the left hand holds a fan of feathers, and the right is placed on the waist; a little dog is playing at her feet." (Smith.)

These portraits are "among the masterpieces of Van Dyck's second Flemish period." They are inscribed: (94) *Aetatis suæ 34 a 1630*, and (79) *Aet. Suæ. 16 A 1631*.

*EDINBURGH, NATIONAL GALLERY.***10. THE LOMELLINI FAMILY.**

106 in. × 99 in.

A group of five whole-length figures against a trophy of brown and blue flags hung upon the walls of a hall which has an archway opening on a blue dark sky towards the left. Near the centre a lady in a black robe, with grey ruff and cuffs, is seated in a red chair; beside her, to the left, stands a man also in black, his right hand on his sword hilt; and still farther to the left another man in black armour damascened with gold carrying the broken shaft of a lance in his right hand, his left resting on his sword hilt. On the right of the lady stand two children, a boy in crimson embroidered with gold, who stands next her and holds her hand, and a girl in deep yellow with her hands in front of her. At the lady's feet is a small dog.

Painted in Genoa 1623-27.

Purchased from the Marchese Lomellini in 1830.

*PARIS, LOUVRE.***1967. PORTRAIT OF CHARLES I.**

2·72 × 2·12

A superb group composed of the King (standing in profile to left, but with his head turned toward us), the Marquis of Hamilton holding the King's horse, and an esquire. The King is in a white jacket, red breeches, and buff riding boots, and his hair falls over his neck from beneath a broad-brimmed felt hat with a feather. His left arm is akimbo, his right extended, the hand resting on a long cane. His left leg is slightly advanced. Beyond him the landscape is open, but on the right a large tree overshadows the Marquis and the horse, of which only the head and forequarters come into the picture.

Painted in 1635.

1962. LA VIERGE AUX DONATEURS.

2·50 × 1·85

To the left, under an overhanging rock, the Virgin is seated with the Child on her knees, who with His right hand is stroking the cheek of the donor, who kneels in profile towards Him, his wife also kneeling at his left side in the foreground. The Virgin wears a red dress, and violet mantle, and grey veil. The donor and his wife are both in the conventional costume of black, with white ruffs and cuffs. In the sky are two cherubim bringing crowns of flowers.

1971. THE MARQUIS OF AYTONA.

3·07 × 2·42

This is considered one of Vandyck's finest equestrian portraits. The Marquis is in full armour, but bareheaded, and with a large white collar. He is mounted on a white charger, and faces us as he turns a corner on the road. Plain landscape background.

MUNICH.

849. THE PAINTER'S WIFE.

1·13×0·93

Three-quarter length, seated, in profile to left, but her head turned towards us. In a plain silk gown with very full sleeves. With her left hand she holds the top of a violoncello, while the right is crossed over her left arm holding the bow diagonally across her sleeve and skirt. Loose curly hair on either side of the face.

822. SUSANNA AND THE ELDERS.

1·93×1·43

Susanna is seated facing us, her left hand clasping a cloak to her breast, her right extended in the act of preventing it being snatched from her by one of the elders who stands in profile at her side. Between the two is the other elder with his finger on her bare shoulder. Behind on the right is a stone fountain with a Cupid.

FLORENCE, PITTI.

82. CARDINAL BENTIVOGLIO.

1·96×1·45

Whole length, seated nearly full face in a large armchair beside a table, on which is a vase of flowers. A man of middle age, with moustache and pointed beard. He is dressed in Cardinal's robes with a white embroidered *rocchetto*. Background a curtain.

Painted at Rome in 1623.

VIENNA.

1043. SAMSON AND DELILAH.

1·48×2·57

On the left is Delilah reclining on a couch, an old woman standing behind her. She stretches out her left hand towards Samson in the centre, who struggles to his feet as he is seized and bound by four or five armed Philistines—one behind him, and the others on the right. In the left foreground is a small dog.

E

EYCK (Hubert van), c. 1370—1426.

Early Netherlandish School. He and his younger brother Jan are ranked with the world's greatest artists. His most important work was the Ghent altar-piece noticed below, the painting of which was completed by Jan. Only portions of this and the Copenhagen panel can be attributed to him with certainty.

*COPENHAGEN.***63. ROBERT POORTIER AND ST. ANTHONY.** $0\cdot59 \times 0\cdot31$

The right wing of triptych painted for Robert Poortier, a merchant, for the altar of St. Anthony in the Church of Saint Sauveur at Ghent. The donor is kneeling in prayer before a plinth on the extreme right of the canvas, his patron saint standing beside him, both turned half to the right. The former, bearded, in a voluminous monk's habit, the cowl over his head, occupies the greater part of the middle of the panel. He lays a very small right hand on the right shoulder of the latter, a clean-shaven man of middle age, who is dressed in a long plain red gown edged with fur. Rocky background, with a castle in the upper right-hand corner, and clumps of dwarf palm (*Chamærops humilis*), which are peculiar to Hubert's pictures.

*PARIS, LOUVRE.***1986. THE VIRGIN WITH THE DONOR.** $0\cdot66 \times 0\cdot62$

In a square portico paved with tiles, with an open arcade at the back supported on two slender pillars, through which is seen a flat landscape, with a river winding towards the distant horizon, are the Virgin seated at the right, and the donor, Chancellor Rollin, kneeling at a faldstool on the left, almost facing each other. The Virgin, bareheaded and with long flowing hair, is wrapped in a very long, full, red mantle, and a little angel holds a richly jewelled crown over her head. She holds the Child, who sits on her knee. In His left hand is a crystal globe, and with His right He blesses the Chancellor. The latter, who is slightly nearer to us, is in a robe of brown and gold brocade.

Painted, as is supposed, for Chancellor Rollin, a native of Autun, from the church of which town it was taken to the Louvre by Napoleon I.

"It is the most splendid specimen of Jan van Eyck's first manner." (C. and C.)

But Weale claims it as the work of Hubert.

*DRESDEN.***799. A TRIPYCH.**Centre $0\cdot27 \times 0\cdot21$

The Virgin is seated with the Child on her knees, both turned slightly to the left, at the east end of the nave of a church, the marble pillars, with carved bases and capitals, supporting round arches being seen on each side in perspective. Behind her is a flat canopy, from which hangs a patterned cloth of honour. The folds of her red mantle fall over an

Oriental rug, under which is a carpet covering the whole of the pavement. Between the pillars the east windows of side aisles can be seen. The Child holds out a scroll (inscribed with Matt. xi. 29) in His right hand towards the donor. The wings appear to represent our end of the two aisles. In the left is the donor in a dark green gown kneeling, and behind him stands St. Michael with his left hand on his shoulder. In the right stands St. Catherine in a blue dress trimmed with ermine reading a book, her wheel at her feet.

It is uncertain whether this is the work of Hubert or Jan.

BERLIN.

512-525. SIX PANELS OF THE GHENT ALTARPIECE

This famous altar-piece, painted for Iodocus Vydt and his wife for their chapel in the Cathedral of St. Bavon at Ghent, originally consisted of two separate panels, one above the other, each with its two wings or shutters. The upper panel was divided into three compartments with rounded tops, each containing a single seated figure—in the centre the Almighty, on His right the Virgin, on His left St. John. These were flanked (by the insides of the shutters when opened) on the left by a group of eight singing angels, and on the right by an angel seated at an organ with others standing behind; while at either extremity of the shutters were figures of Adam and Eve.

On the lower panel is the picture of the Lamb of the Revelation surrounded by adoring angels, and approached from the corners of the picture by four large groups of worshippers. In the foreground is the fountain of life, in the distance the towers of the heavenly Jerusalem. On the wing pictures—each with two compartments—other groups are approaching; on the left, the soldiers of Christ, headed by St. Michael and St. George, mounted and armed, and behind them the Judges and Princes. On the right are a number of hermits, headed by St. Paul and St. Anthony, and behind them the pilgrims, conspicuous amongst whom is St. Christopher nearly double the size of the rest.

When the shutters were closed, the upper panels displayed the Annunciation—St. Gabriel on the left and the Virgin on the right—while on the lower were statues of St. John the Baptist and St. John the Evangelist between the kneeling figures of Vydt and his wife, each figure in a separate compartment.

The lower central panel measures 1·47 × 1·04, the shutter panels being the same height and one-quarter the width. The upper panels are 1·60 in height, and of varying width, roughly about 0·70.

Only the central panels, "The Adoration," and the three single figures above it, remain at Ghent. The Adam and Eve are at Brussels (No. 170).

An old copy of the whole altar-piece is in the Antwerp Gallery (Nos. 413-424).

MADRID.

1511. THE TRIUMPH OF THE CHURCH OVER THE SYNAGOGUE.

1·81 × 1·16

A Gothic setting in the nature of a screen, against which the figures are disposed in three storeys. On the topmost, seated on a throne under

a rich canopy in the centre, is the Almighty, the mystic Lamb at His feet; on His right and left are seated the Virgin reading and St. John writing. From below the throne a cascade of water glittering with sacrificial wafers flows down through the next or middle stage (which is a flowery garden with angels playing and singing on either side) into a large Gothic fountain in the centre of the lowest stage. On the left of this fountain are the ranks of the Blessed, headed by the Pope, standing, next to whom kneels the Emperor, with nine figures kneeling or standing behind. On the right is the High Priest, his eyes bound, a broken standard in his right hand, his left resting on those of a kneeling Jew, behind whom are eight others in attitudes of despair.

This picture is said to be a sixteenth-century copy of a lost original by Hubert van Eyck.

BERLIN.

525. THE CRUCIFIXION.

0·43 × 0·29

On the left side of the cross the Virgin stands weeping, and on the right St. John. Mountainous background. This is catalogued under Jan van Eyck, but Weale, after considering it belonged to Hubert in 1902, places it in 1912 among examples of doubtful authenticity.

EYCK (Jan van), (?) 1385—1441.

Early Netherlandish School. Younger brother of Hubert. Most of his pictures are small bust portraits.

LONDON, NATIONAL GALLERY.

186. JEAN ARNOLFINI AND HIS WIFE.

0·83 × 0·62

Whole length, standing, in a small bedroom. The former, on our right, full face, looking downwards, his right hand upraised, his left extended with the open right hand of the latter resting on it. She is slightly farther back on the left, and nearly in profile, her left hand holding up the voluminous folds of her long green gown at her waist. He wears a very large plain beaver hat, and a long gown of purple tint edged with brown fur. She has a white hood on her head. At their feet stands a small griffin terrier. Behind her on the right is a large bed draped in red. On the left an open window. From the centre of the ceiling hangs an elaborate brass chandelier. On the wall at the back is a small circular mirror, and above it the inscription: "Johannes de Eyck fuit hic, 1434" (*i.e.*, Jan Van Eyck was here).

Acquired after 1490 by Don Diego de Guevara, Major Domo of Joan, Queen of Castile, who gave it to Margaret of Austria before 1516. Acquired in 1530 by Mary of Hungary. In 1789 it was in the palace at Madrid, and soon after was taken by one of the French Generals. Major-General Hay bought it in Brussels after the Battle of Waterloo, and sold it to this gallery in 1842.

BRUGES, MUSEUM.

THE VAN DER PAELE ALTAR-PIECE.

1·22 × 1·57

The Virgin is enthroned under a canopy in a niche in the choir of a church with the Child on her right knee, who with one hand is stroking a parrot, and with the other is taking a bunch of flowers from His mother. To

the left stands St. Donatian in profile holding his archiepiscopal staff in his left hand, and his emblem of a wheel with five lighted tapers in his right. To the right St. George in full armour raising his helmet with his right hand. Between the latter and the Virgin kneels the donor, Canon George Van der Paele, in a white surplice, holding a half-open book to his breast with his left hand and his spectacles in his right. He is an old, bald-headed and clean-shaven man; a study for the head is at Hampton Court.

Painted c. 1434 for the Cathedral of St. Donatian.

ANTWERP.

410. ST. BARBARA.

0·32 × 0·17

The saint is seated in front of a very large Gothic tower which is in course of construction turning over the leaves of a book which lies on her knees, and holding a palm branch in her left hand. She is in a robe with full sleeves, open at the breast, falling in very large folds around her. Behind is a numerous crowd of masons, workmen, horsemen, and others, and in the background fields, trees, water, mountains, and castles, this being one of the only three of this master's pictures with a landscape background.

Inscribed "Johes de Eyck me fecit, 1437." A duplicate is in the Bruges Museum.

F

FOPPA (Vincenzo), (?) 1427—1516.

School of Milan. The most individual and influential of that school before the advent of Leonardo.

*LONDON, NATIONAL GALLERY.***729. THE ADORATION OF THE KINGS.**

2·38 × 2·10

The Virgin is seated, nearly full face, on the left, with the Child in her lap, and Caspar kneeling to them. Behind her stands St. Joseph receiving the offering of Melchior. Baltasar stands facing us near the centre, and behind are three horsemen and other figures. To the right a groom on a grey horse. In the distance is a castle on a hill. The landscape background is remarkably fine, and the whole picture is considered one of the best existing works of the Lombard School of this period.

Formerly in the collection of Cardinal Fesch at Rome, and later of the Rev. W. Bromley Davenport, whence it was purchased in 1863.

FRAGONARD (Jean Honoré), 1732—1809.

French School. Pupil of Boucher, and for a short time of Chardin. Except for a huge canvas at the Louvre—*Coresus and Callirhoe*—and a large picture of *Le Foire de St. Cloud* at the Banque de France, all his works are small pieces of delicate poetical charm, like those with which we are familiar at Hertford House.

*LONDON, WALLACE COLLECTION.***430. THE SWING.**

0·78 × 0·62

The swing hangs from a tree in a shady corner of a garden. A young lady in loose summer attire has been “swung” forward into the sunlight, and a courtier lying hid in the shrubbery is looking up at her from the left foreground.

Painted in 1766 for Baron St. Julien, who suggested the subject.

382. LE CHIFFRE D'AMOUR.

0·24 × 0·18

A young lady stands in profile to right carving an initial letter on the trunk of a large tree, under which, on a low stone bench, a little dog sits on its haunches looking up at her. She is bareheaded, in a plain red silk gown with a full skirt.

FRANCESCA (Piero della), 1416 (?)—1492.

Umbrian School. Pupil of Domenico Veneziano, and influenced by Paolo Uccello.

*LONDON, NATIONAL GALLERY.***665. THE BAPTISM OF CHRIST.**

1·66 × 1·15.

In the centre Christ stands facing us with His hands clasped in prayer. He is clad only in a loin cloth. In front of Him is a little pool reflecting

the distant hill-tops and clear blue sky. To the right stands the Baptist in a tawny shirt, in profile to left, pouring water from a bowl held in his right hand on Christ's head. To the left, under two pomegranate trees, stand three angels. Beyond the Baptist are seen a man stripping on the river bank, and some smaller figures which are reflected in the water. Landscape background.

Painted about 1465 for the principal altar of the Priory of St. John the Baptist at Borgo San Sepolcro.

Purchased from the Uzielli Collection in 1861.

758. PORTRAIT OF A LADY.

0·61 x 0·40

A bust in profile to left; golden hair and grey gold dress, with three palm leaves on the sleeve. This and a Madonna at the Louvre (No. 1300A) are at present considered to be the work of Alessio Baldovinetti.

Purchased at Florence in 1866.

908. THE NATIVITY.

1·33 x 1·21

The Child lies on the ground on a corner of His mother's blue mantle as she kneels beside Him facing to left. Behind the Child in the centre stand five singing angels facing us, the three in front playing on viols. Behind them are the ass braying and the ox. On the right Joseph is seated, in profile to left, on a large saddle, his right foot crossed over his left knee. He wears a black hat, black dress, and pink mantle. Beyond him stand two shepherds in brown, one pointing to the sky with his right arm. A ruined shed shuts out the background in the centre; on the right is a distant town, on the left a hilly country dotted with single trees.

Purchased from the collection of Mr. Alexander Barker in 1874.

PERUGIA,

19. THE MADONNA AND SAINTS.

A large gable-piece painted for the Convent of St. Antonio. The Virgin and Child enthroned between four saints in niches; on the left St. Anthony of Padua and St. John the Baptist, on the right St. Francis and St. Elizabeth of Thuringen. The predella is in two tiers, of which the upper contains half lengths of St. Claire and St. Agatha (the centre is missing), and the lower St. Francis receiving the stigmata between a miracle of St. Anthony and a miracle of St. Elizabeth.

FRANCIA BIGIO, 1482—1525.

Florentine School. Pupil of Piero di Cosimo; worked with Andrea del Sarto.

LONDON, NATIONAL GALLERY.

1035. PORTRAIT OF A YOUNG MAN.

0·60 x 0·45

Half length and slightly to left, with long hair, in black habit and cap; on his breast the cross of Malta, in his hands an open letter. Landscape background. On a ledge below is the inscription, Tar: Vblia: Chi: Bien: Eima (Slowly forgets he who loves well), with the painter's monogram at either end.

Purchased from Mr. W. Fuller Maitland in 1878.

*FLORENCE, UFFIZI.***1125. THE MADONNA DEL POZZO.**

1·02 × 0·79

The Virgin seated, turned slightly to the left, with the Child on her right arm, stretching out her left hand to the little St. John, who offers a scroll to the Child. Landscape background; to the left some ruins and a group of figures round a well, from which the picture derives its name.

Formerly attributed to Raphael.

FRITH (William Powell), 1819—1909.

British School.

*LONDON, NATIONAL GALLERY.***615. THE DERBY DAY.**

1·00 × 2·21

An epitome of the scene on Epsom race-course on a Derby Day. In the centre, on the farther side of the course, is the grand stand crowded with a mass of spectators. Through a gap in the crowd in the foreground are seen the horses being walked down the course before the race. To the left are rows of booths, and the foreground is occupied by characteristic groups of the usual incidents on a race-day—to the left a thimble-rigger with his victims; in the centre a group of acrobats, behind whom is a coach filled with a large party at luncheon; more to the right are open carriages, in which are gaily attired people arranging bets; still more to the right is one occupied by a lady to whom an old gipsy is offering to tell her fortune. Farther in the distance are groups of four-in-hands crowded with figures, and conspicuous in the midst of them is an acrobat performing on the top of a pole. In the immediate foreground a footman is spreading out luncheon on a cloth on the ground for the party in the carriage behind. Numerous other incidents give interest and vivacity to the crowded panorama.

Signed and dated 1858. There is a replica in the Art Gallery at Manchester. Exhibited R.A. 1858, when it attracted such crowds that a railing had to be erected in front of it.

G

GAINSBOROUGH (Thomas), R.A., 1727—1788.

British School. Portrait and landscape painter. Most of his pictures are still in private ownership.

LONDON, NATIONAL GALLERY.

80. THE MARKET CART.

 $1\cdot84 \times 1\cdot53$

The horse and cart are passing towards the right through a shaded pool on the high-road. It is loaded with vegetables, on which two girls are seated. Two boys and a dog are walking alongside, and one or two other figures are at the roadside.

Purchased at Lord Gwydyr's sale in 1829, and presented by the Governors of the British Institution.

683. MRS. SIDDONS.

 $1\cdot25 \times 0\cdot99$

The great actress is seated, three-quarter length, nearly in profile to the left, wearing a striped blue and white dress with buff shawl, and black hat with feathers; with her left hand she holds a brown muff.

Painted in 1784.

Purchased from Major Mair (husband of the actress's grand-daughter) in 1862.

789. THE BAILLIE FAMILY.

 $2\cdot48 \times 2\cdot25$

A group of six full-length figures standing facing us in a garden. The mother seated in the centre, with the youngest child on her lap; to the left two girls; to the right the father leaning on the back of his wife's chair, and in the right foreground a little boy.

Painted about 1784 for Mr. James Baillie of Ealing Grove.

Bequeathed by Mr. Alexander Baillie of Naples, and received by the gallery in 1868.

1482. MISS MARGARET GAINSBOROUGH.

 $0\cdot73 \times 0\cdot61$

A young woman, bust length, nearly in profile to the left, in black silk dress trimmed with black lace over a white muslin fichu.

TATE GALLERY.

THE WATERING PLACE.

 $1\cdot47 \times 1\cdot80$

A thickly wooded landscape with a group of a few figures to the left. In the foreground to the right a man on a horse, with some cattle and goats, are standing in a pool of water. Evening sky.

Painted about 1775.

Presented by Lord Farnborough in 1827.

MUSIDORA.

Oval $1\cdot82 \times 1\cdot52$

A young woman, full length, seated on the bank of a shaded stream with her right foot in the water as she loosens the sandal from the left, which rests on her right knee.

Robert Vernon Gift, 1847.

*LONDON, WALLACE COLLECTION.***42. MRS. ROBINSON ("PERDITA").**

2·28 x 1·48

Full length, seated on a bank against a woody background, full face, the feet to the left. She is in a dress with short sleeves, cut low at the neck. A Pomeranian dog is sitting at her left side. Her hands are in her lap, the left holding a miniature. Background of trees, with sky on the left.

Mary Robinson appeared as Perdita in 1779, attracting the attention of the Prince of Wales (George IV.), and was his mistress for a year or two. In 1818 the Prince sent the portrait to the third Marquis of Hertford.

Painted about 1780.

44. MISS HAVERFIELD.

1·25 x 0·99

Originally called *The Morning Walk*. A child in long dress and cloak and large hat walking towards us from a background of trees. Her two hands are tying the strings of her cloak.

Painted about 1780.

*DULWICH.***320. MRS. SHERIDAN AND MRS. TICKELL.**

78 in. x 60 in.

Mrs. Tickell is seated on a bank dressed in a yellowish dress cut low in front with sleeves to the elbow. Her bushy dark hair is dressed out from her head. She looks out at us with keen dark eyes. She holds a music book in her lap, her right hand turning over a page, and her left holding another book.

Mrs. Sheridan stands half behind her in a blue-green dress with short sleeves, and a black velvet band round her waist. She leans with her left elbow on the head of a long guitar or lute; her right hand crosses the other at the wrist and falls over it. She looks away towards the right woody background.

Painted at Bath, probably before 1772, where Thomas Linley, the father of the two ladies, was a leading musician.

*EDINBURGH, NATIONAL GALLERY.***222. THE HON. MRS. GRAHAM.**

93 in. x 60 in.

Whole length, standing, with her left elbow on the pedestal of two columns on the right. A fair young woman with oval face and almond-shaped eyes in a crimson-rose-coloured skirt, and white satin bodice and polonaise, the folds of which are thrown over the edge of the pedestal and held daintily in the left hand. Her right hand hangs at her side carrying an ostrich feather. Her hair is powdered, and she wears a silver-grey hat with a white ostrich plume. To the left the background is a woody landscape under a grey sky.

Painted in 1775-76.

Bequeathed by Mr. Robert Graham of Redgorton in 1859 on condition it should never leave Scotland.

GENTILE DA FABRIANO c. 1370—1427.

Umbrian School. Worked in Venice, Florence, and Rome.

*FLORENCE, ACADEMY.***165. THE ADORATION OF THE MAGI.** $3\cdot00 \times 2\cdot82$

The Virgin sits at the door of a stable on the extreme left, with St. Anne and St. Elizabeth standing behind her, and St. Joseph with the ox at his side beyond her on her left. The Child on her left knee leans forward, placing His left hand on the head of the aged Caspar, who kneels low before Him in profile. In the centre foreground stands Melchior, a youth in the most elaborate costume, and on his right, half kneeling, is Baltasar. The right foreground is filled by two horses and a large dog, beyond which are crowded the retinues of the Kings, both mounted and unmounted, and in the centre background (the top of the picture being framed in three round arches) more horsemen are seen on rising ground.

Painted in 1423 for the Church of Santa Trinità at Florence. This is the only important picture by Fabriano existing.

*BERLIN.***1130. THE MADONNA AND SAINTS.** $1\cdot31 \times 1\cdot13$

On a gold ground. The Virgin is seated on a bench between two small conventional trees, in the foliage of each of which are arranged like blossoms seven winged angels with musical instruments. The Child stands on her right knee, supported by both her hands as she turns slightly to left, His left hand on her neck, and his right uplifted blessing the small figure of the donor kneeling in the left foreground. Beyond, on the left, St. Nicholas in mitre and pall stands facing to right, his left hand raised over the donor's head. On the right stands St. Catherine, nearly in profile, holding erect in her right hand a small palm branch.

GÉRICAULT (Jean), 1791—1824.

French School. Pupil of Carl Vernet. "Géricault was the prime spirit in the romantic movement that came to a head with Bonington and Delacroix." (National Gallery Catalogue.)

*PARIS, LOUVRE.***338. THE RAFT OF THE "MEDUSA."** $4\cdot91 \times 7\cdot16$

A huge canvas on which are depicted the sufferings of some sixty of the crew and troops who were crowded out of the *Medusa*'s boats when she was wrecked on her way to the Senegal in 1816. The picture was severely criticised for its daring realism and disregard of classical tradition, and it was only after Géricault's death that the State acquired it at the price of 6,005 francs.

GHIRLANDAIO (Domenico), 1449—1494.

Florentine School. Domenico di Tournaso Bigordi, nicknamed Ghirlandaio from his designing garlands for festivals. Pupil of Alessio Baldovinetti.

*PARIS, LOUVRE.***1321. THE VISITATION.** $1\cdot72 \times 1\cdot65$

A simple composition of four figures. On the pavement of a vestibule, in front of a round arch that opens on to a landscape at the back, the

Virgin, in a plain blue mantle fastened at her breast with a large brooch, stands nearly in profile to right leaning over St. Elizabeth, who kneels before her. On the right St. Mary Salome, a young figure, advances towards them with joined hands. On the left St. Mary Cleophas, full face, stands with her left hand holding her gown, and her right on her breast.

Painted for the Chapel of Lorenzo Tornabuoni in the Church of Cestello (now Sta Maria Maddalena dei Passi), Florence, in 1491. Brought to the Musée Napoléon in 1806.

1322. AN OLD MAN AND A BOY. $0\cdot62 \times 0\cdot46$

By a window, through which is seen a landscape, an old man with a deformed nose, dressed in a red robe trimmed with fur, his head towards the right, looks down at his grandson, who in profile to left, with curly flaxen hair escaping from under a red toque, reaches up to kiss his grandfather. Figures bust length only.

*FLORENCE, UFFIZI.***1295. THE ADORATION OF THE KINGS.**Diameter $1\cdot70$

A Tondo. The Virgin in the centre, seated on a terrace with the Child on her knees, who turns towards the left, offering His foot to be kissed by Caspar, who kneels beside Him. Behind, next to St. Joseph, a page is crowning Melchior as he bends forward with his offering. To the left Baltasar kneeling, seen from behind, but turning his head to left towards us. In the background the retinues of the Kings, and in the ruins of a palace the ox and the ass.

Dated 1487. A "school repetition" with a slight variation is in the Pitti Gallery (No. 358).

1297. THE VIRGIN AND CHILD WITH SAINTS. $1\cdot88 \times 1\cdot98$

The Virgin is seated on a high throne, turning slightly to the left, with the Child on her knees, who has an orb surmounted by a cross in His right hand, and with His left blesses St. Zenobius and St. Just, who are kneeling with a lily pot between them. On the right of the throne is the Archangel Raphael, and on the left St. Michael in a cuirass leaning on his sword. Round the throne are four angels holding lilies.

Painted for a church of the Jesuits near Florence.

*MUNICH.***557. VISION OF THE VIRGIN IN GLORY.** $2\cdot20 \times 1\cdot97$

In the foreground are kneeling, on the extreme right and left respectively, St. John the Evangelist and St. Dominic, the latter holding an open book; and behind them, a little nearer the centre, stand St. John the Baptist and St. Michael, all four figures being turned about half towards the centre. Between the two latter is seen a road winding into the distant landscape, while above, with her feet on a level with their shoulders, is a vision of the Virgin seated with the Child on her left knee in a glory surrounded by cherubim, and supported above by a flying angel on either side.

This is the centre of the grand altar-piece painted for the choir of Santa Maria Novella in Florence just before 1490. The wings, with the single figures of St. Catherine and St. Laurence, are Nos. 556 and 558 in this gallery. The paintings on the reverse, which are not considered as being from the hand of Ghirlandaio himself, are at Berlin; they are the *Resurrection* (No. 75), *St. Vincent* (No. 74), and *St. Antonino* (No. 76).

GIORGIONE, 1477—1510.

Venetian School. Zorzo, of Castelfranco, called Giorgione, and in later times Barbarelli, pupil of Giovanni Bellini. "His capital achievement was the invention of the modern spirit of lyrical passion and romance in pictorial art; and his magic charm has never been equalled." (National Gallery Catalogue.)

Many pictures formerly attributed to him are now accounted the work of his imitators; and besides those noticed below, the only undoubted examples of his work in European galleries are the early *Ordeal of Moses* and *Judgment of Solomon* at the Uffizi, Florence (Nos. 621 and 639); *Judith* at the Hermitage, Petrograd; and a bust portrait of a youth at Berlin (No. 12A).

LONDON, NATIONAL GALLERY.

269. A KNIGHT IN ARMOUR.

$0\cdot39 \times 0\cdot27$

A little full-length figure, completely armed, except the head, which is full face, while the body is three-quarters to the right. The lance is held in the left hand with the butt resting on the ground. The chief interest attaching to this painting is that it is almost identical with the large figure of San Liberale in the altar-piece at Castelfranco.

Probably identical with "Giorgione. A little piece of a man in armour" in the Duke of Buckingham's catalogue.

GLASGOW.

370. THE WOMAN TAKEN IN ADULTERY.

See *Cariani*.

PARIS, LOUVRE.

1136. CONCERT CHAMPÊTRE.

$1\cdot10 \times 1\cdot38$

In the foreground of a wooded summer landscape are seated on the grass two youths side by side, the one on the left playing a lute, and in front of them, to our right, and with her back to us, is a woman holding a flute. To the left another woman stands facing us, her left hand on the ledge of a stone cistern, from which with her right she is filling a glass. The men are richly dressed in the Venetian costume of the period; the women nude, save for a slight drapery that has fallen round the knees of the one standing.

FLORENCE, PITTI GALLERY.

185. THE CONCERT.

$1\cdot08 \times 1\cdot22$

"One of the simplest arrangements of half lengths which it is possible to conceive; movement, gesture, and expression tell an entire tale. A monk of the Order of the Augustinians sits at a harpsichord with his fingers on the keys (to the left). The chord he strikes is true, for the two bystanders (on either side) hear its vibration with silent complacency.

It is probably that which they hoped to hear, for the monk turns triumphantly to ask, 'Is it not so?' His face and glance, the play of his features, are all inquiry; the bald, bareheaded clerk behind him (to the right) touches the shoulder of the monk, grasps the handle of his viol, and assents. To the left a young man with long hair and plumed hat gives token of pleasure and acquiescence. No simpler yet no more effective picture than this is to be found amongst the masterpieces of the sixteenth century." (C. and C.)

The opinion now prevails that this famous picture is an early work of Titian influenced by Giorgione.

MADRID, PRADO.

288. THE VIRGIN BETWEEN ST. ANTHONY AND ST. ROCH.

0·92 x 1·33

Catalogued as *Asunto Mistico*, this picture is quite unlike the conventional *Virgin between Saints*. It is oblong, and the three figures are separate, their heads reaching nearly to the top of the canvas. The scene is a terrace, at the back of which on a very slightly raised ledge the Virgin in a voluminous mantle is seated in front of a plain wall, which is only relieved by a narrow strip of brocade in the centre. The Child stands on His mother's left knee, and is looking at St. Anthony, who stands on the left side of the picture, his joined hands concealed in the sleeve of his monk's habit, and his glance directed downwards. On the right St. Roch stands, with his head in profile, regarding the Child. He is dressed in a short cloak, a doublet over a white shirt, and hose. He stands leaning forward with his right foot on a lump of rock, his right hand grasping a long staff, and his left drawing aside his shirt, showing his right thigh and knee bare.

This picture is still catalogued under the name of Pordenone, but modern critics agree in assigning it to Giorgione.

VIENNA.

16. THE THREE PHILOSOPHERS.

3 ft. 10 in. x 4 ft. 5 in.

On the topmost of three shallow ledges of rock in the foreground a young man in a white shirt, yellow vest, and green mantle is sitting, in profile to left, looking slightly upwards. He is holding a straight edge in his left and calipers in his right hand. Nearer to us on the right stands an older man full face in a long mantle and a turban, his right-hand thumb stuck in his girdle. Next to him, on the extreme right, is an old man with a long beard in a ruby-coloured hood and amber mantle, nearly in profile, holding a tablet inscribed with astronomical figures in both hands. Between a high dark rock which shuts in the left side of the picture and some large bare tree trunks rising immediately behind the young man, is seen a village in a valley, over which the sun is setting. On the right, behind the two others, are trees in leaf.

Various suggestions have been made as to the subject of this picture, but nothing is known of it except that it was called *The Three Philosophers* by "the Anonimo."

207. THE BRAVO (see Cariani).

DRESDEN.

185. VENUS.

1·08 × 1·75

A full-length nude figure of a woman lying asleep with her head slightly raised against a mass of rock on the left, her right arm bent above her head, her left lying along her body. Her right leg is bent under the left, but not so as to show the foot beyond. Her head is turned towards us, the hair parted in the middle. Under her shoulders is spread a coloured mantle, while the folds of a white sheet cover the grass in the foreground. The landscape recedes to the sea in the centre, while on the right is a hill with buildings on it.

According to "the Anonimo," who saw the picture in 1525 in the house of Girolamo Marcello at Venice, there was a figure of Cupid at the feet of the goddess which, with the landscape, was put in by Titian.

GIOTTO (di Bondone), 1266—1335.

Florentine School.

FLORENCE, ACADEMY.

103. MADONNA AND CHILD WITH ANGELS.

3·27 × 2·05

The Virgin, full face, in a white robe, is enthroned, holding the Child on her knees in a pink tunic. In the foreground are two angels offering vases of flowers, the Magdalene with a jar of perfumes in her hand, and other saints.

Painted in 1334 for the Frari Umiliati d'Ognissanti in Florence.

PARIS, LOUVRE.

1312. ST. FRANCIS RECEIVING THE STIGMATA.

3·14 × 1·62

A large picture with a gable top. At the foot of a steep mountain rising towards the left St. Francis, in the brown habit of a monk, kneels on his right knee, turned half to our right with uplifted hands. He looks upwards at the Saviour, who appears in the heavens (to the right) supported on six wings, with rays emanating from His wounds, and falling on the hands and feet and breast of the Saint. On the slope of the mountain three trees at equal distances, and on the right and left a small building. Below in three small compartments are the vision of Pope Innocent III., the same Pope sanctioning the Order of St. Francis, and St. Francis preaching to the birds. Inscribed "Opus Jocti Fiorentini."

Painted for the Church of San Francesco at Pisa.

GOES (Hugo van der), d. 1482.

Netherlandish School.

BRUGES, MUSEUM.

THE DEATH OF THE VIRGIN.

1·25 × 1·20

The Virgin with clasped hands lies on a bed, with her feet towards us. Christ descends from above, followed by a host of angels stretching out their hands as though to receive His mother's soul. On the left side of the bed St. Peter is taking a lighted taper from another Apostle, while the other ten surround the bed, some kneeling, some standing, and some sitting.

Painted for the Abbey of Notre Dame des Dunes.

*FLORENCE, UFFIZI.***1525. THE PORTINARI ALTAR-PIECE.** Each panel $2\cdot49 \times 1\cdot37$

Three large panels painted for the Church of Santa Maria Nuova, Florence; commissioned by Thomas Portinari, a rich Florentine merchant, agent for the Medicis at Bruges, whose ancestor, Folco Portinari, founder of the Hospital, was father of Dante's Beatrice. This is the only painting by Van der Goes of which the authenticity is historically established, and it is of greater importance than any of those attributed to him.

Centre Panel (The Nativity).—A range of Gothic buildings extends from the left foreground to the right background. On the extreme left, beside a large pillar, is St. Joseph in a long red robe with a broad black collar, his hands joined in adoration. In the centre, a little farther back, the Virgin, bareheaded, in a voluminous violet robe, kneels adoring the Child, who lies on the ground on some straw in front of her to the right. Still farther back, on the extreme right, are two kneeling shepherds and a third standing behind them. In the centre foreground are a truss of straw and two vases of flowers, on the left of which are two little kneeling angels in bluish robes, and on the right a group of five more in rich vestments. Other angels are flying overhead, and two are kneeling in the background between the Virgin and the shepherds.

Left Wing.—On the left Signora Portinari is kneeling, with her little daughter behind her. On the right, farther back, their two patron saints, St. Mary Magdalene with a jar of perfumes, and St. Margaret standing on a dragon, holding a book and a cross. Landscape background, with some horsemen, and a huntsman asking his way from a peasant.

Right Wing.—Tommaso Portinari kneeling on the right with his two sons behind him. Farther back on the left, St. Matthew leaning on a lance, and St. Anthony with his belt and chaplet in his hands. Landscape background with a house, and a man and woman walking.

GOYA (Francisco José de Goya y Lucientes), 1746—1828.

Spanish School.

*MADRID.***726. CARLOS IV. AND HIS FAMILY.** $2\cdot80 \times 3\cdot36$

A large family group of twelve figures in a room, all standing bolt upright, in a strong light from the front. In the centre the Queen in a low-necked dress, her right arm over the shoulder of a young daughter, her left extended straight downwards holding the hand of a small boy. To the right the King in court dress covered with decorations, three-quarters left, with right foot slightly advanced. Behind him to right a tall Prince and his wife with a child in her arms. On the left a shorter Prince—the Crown Prince, afterwards Ferdinand VII.—and a tall Princess, behind whom an old lady and a youth. Beyond the head of the Crown Prince is dimly seen that of the painter himself. Two large pictures on the wall behind.

741. MAJA VESTIDA. $0\cdot95 \times 1\cdot90$

A young woman lying on a couch.

742. MAJA DESNUDA.

0·97 × 1·90

The same woman lying nude on a couch, her body and head supported by large pillows, her arms bent back with the hands behind the head, which is to our right.

749. THE THIRD OF MAY, 1808.

2·66 × 3·45

On the right a row of six or seven French soldiers in shakos and long coats aim their muskets, with bayonets fixed, at a group of five peasants, who kneel crouched together in front of a hill which rises to the left on the corpses of the last batch. Between these two groups in the middle distance another batch is approaching, hiding their faces in their hands. In the background, under a dark sky, the buildings of the city are seen. The figures are brilliantly lighted by a huge square lantern placed on the ground near the centre in front of the soldiers, especially the despairing figure of one of the victims with outstretched arms in a yellow shirt.

This picture and its companion, No. 748, *Episode in the French Invasion*—which is of less dramatic interest—relate to Murat's vengeance for the people's sudden outbreak against the Imperial Guard when they heard that Prince Francisco was being carried away to France.

"It is the last point which painting can reach before being translated into action; having passed that point, one throws away the brush and seizes the dagger . . . after those colours comes blood." (De Amicis.)

GRECO, EL (Domenico Theocopoulos, called), 1545(?)—1614.

Spanish School. Born in Crete, and studied under Titian in Venice, but settled in 1577 in Toledo. "The individuality and strangeness of his work has always more or less disconcerted his patrons." (National Gallery Catalogue.) Most of his works are still in churches or in private collections.

*LONDON, NATIONAL GALLERY.***1122. ST. JEROME (?).**

0·58 × 0·47

Half length, slightly to left, sitting at a table with an open book before him, in Cardinal's dress, but bareheaded. The face is, as is usual in Greco's work, abnormally narrow. The hands rest on the book.

*MADRID.***823. THE CRUCIFIXION.**

3·12 × 1·69

The proportions of the canvas indicate the master's peculiarity of elongating his figures. Here St. Mary and St. John, standing on either side of the lofty cross, reach up almost to the Saviour's knees. Two angels are stooping at the foot of the cross catching the drops of blood with handkerchiefs. Two smaller angels are flying under the arms of the cross. The background is of dark clouds.

Probably painted for the Church of the Inquisition at Toledo.

GREUZE (Jean Baptiste), 1725—1805.

French School. His pictures of girls are very popular and very numerous. Four are in the National Gallery and twenty-two in the Wallace Collection.

PARIS, LOUVRE.

372. THE BROKEN JUG.

Oval 1·10 x 0·85

A young girl in a white frock, three-quarter length, stands facing us, glancing downwards, her hands gathered over a sheaf of flowers in her lap. Over her right arm hangs a broken earthenware kettle. Behind her on the right is a stone fountain, the water coming from the mouth of a lion.

H

HALS (Frans), 1580—1666.

Dutch School. One of the very greatest portrait painters.

LONDON, NATIONAL GALLERY.

2285. A FAMILY GROUP.

$1\cdot49 \times 2\cdot52$

Ten whole-length figures grouped against a landscape background. In the centre the father sits facing us, with his right hand above the head of a little girl, who stands between him and the mother holding up an apple in her left hand. The mother sits looking down at the child. Behind her, on the extreme right, stands a grown-up daughter holding out some preserved fruit towards the child; her left arm hangs down, a Chinese basket in her hand. On the left of the group a nurse holds a baby, and in front of her a lad kneels offering the baby a rose. Behind are two other boys. In the foreground by the father's right knee a little girl kneels holding a basket.

Purchased in 1908 from Lord Talbot de Malahide for £25,000.

LONDON, WALLACE COLLECTION.

84. "THE LAUGHING CAVALIER."

$0\cdot84 \times 0\cdot67$

Half length, half to left. A young man with upturned moustaches and small "imperial," his eyes meeting ours. He stands with his left arm akimbo, the right hanging down, hardly seen. He is gorgeously dressed in a full tunic with slashed sleeves, crimson sash, broad falling lace ruff, and broad-brimmed black hat.

Inscribed "Æta. suæ 26, A° 1624."

HAARLEM.

123. THE ARCHERS OF ST. GEORGE (1616).

$1\cdot73 \times 3\cdot75$

Twelve figures, three-quarter length, of middle-aged men in their fine clothes grouped around a dinner-table in a room with a large window in the centre of the back wall in a bright light from the left. On our side of the table is only one man, in the centre, who turns round to right with the back of his hand on his hip. On the right three men are standing, and a fourth stands behind the table with the furled banner over his shoulder, which cuts diagonally across the window. The rest are seated round the table, two pairs of them conversing, the other three facing us. As in all these groups by Hals, the effect is extraordinarily "instantaneous"; almost as though they had been recorded, in the first instance, by "snapshots."

124. THE ARCHERS OF ST. GEORGE (1627).

$1\cdot70 \times 2\cdot25$

Eleven similar figures, three-quarter length, closely grouped against a curtain background. Four at the dinner-table on the right, behind whom three are standing, two of them with broad-brimmed hats holding

banners furled. Near the centre to left is another standing with a furled banner over his shoulder, and on the extreme left two are seated, and behind them another stands holding up a wineglass.

125. THE ARCHERS OF ST. ADRIAN (1627).

$1\cdot80 \times 2\cdot65$

Twelve figures, three-quarter length, seven seated and five standing at or near a dinner-table in a room with a large latticed window in the centre of the back wall. On our side of the table are two seated back to back, the one to the right turning his glance on us, the other conversing with one standing on the extreme left. Four have their broad-brimmed hats on.

126. THE ARCHERS OF ST. ADRIAN (1633).

$2\cdot03 \times 3\cdot32$

Fourteen figures, ten of whom are behind, and four, at three-quarter length, in front of a long wooden table against a background of tall trees and houses. The costumes of the latter, three of whom are standing, are especially rich and effective, and a feature of this group is the introduction of half a dozen halberds beside the furled standard which rises against the background.

127. THE ARCHERS OF ST. GEORGE (1639).

$2\cdot02 \times 4\cdot10$

Twelve figures, three-quarter length, standing in a row; and seven more slightly above and behind the leftmost six, with trees and a tall square building in the distant background. This group is inferior both in spirit and in execution to the preceding, and we already begin to miss the "instantaneous" effect, which is entirely absent in the later groups in this gallery—viz., *The Governors of the Hospital of St. Elizabeth* (1641), and the male and female governors respectively of the almshouses (1664). These are, on the other hand, more remarkable for their deeper feeling.

AMSTERDAM.

1084. A MAN AND WOMAN.

$1\cdot45 \times 1\cdot69$

Sitting side by side, facing us, their eyes meeting ours, under a large tree on the left, both in their best clothes, with white collars and cuffs. He is on the left side, his right hand on his breast, his left arm concealed behind his wife. She has her right hand laid on his shoulder, and her left in her lap. Beyond the foliage on the right is a sunny garden, and some people walking near a stone fountain.

From the Jan Six Collection, 1702.

Formerly supposed to be Frans Hals and his wife, but more probably, as suggested by Dr. Bode, his brother Dirk and his bride.

1088. MARTJE VOOGT CLAESDR.

$1\cdot28 \times 0\cdot94$

The wife of Pieter Olycan, aged sixty-two. Three-quarter length, slightly to left, seated in a chair with arms. She is dressed in black silk trimmed with dark fur, white widow's cap, and broad pleated circular ruff. Her left hand clasps the end of the arm of the chair, her right holds a book bound in black with silver clasps on her right knee. Plain wall background, with arms on a lozenge at the top left-hand corner, and the inscription: "Ætatis sue 62, An^o 1639."

From the Van den Hoop Collection.

HOBBEMA (Meindert), 1638—1709.

Dutch School. Pupil of Jacob Ruisdael.

*LONDON, NATIONAL GALLERY.***830. THE AVENUE, MIDDELHARNIS.**

1·02 × 1·40

In the centre a long avenue of tall lopped trees leads along flat country up to the village, of which the church tower is conspicuous on the left. On either side of the road is a ditch, and on the left side a plantation, and the right farm buildings. A man with a gun and a dog are coming along the road from the village.

Signed and dated 1669. The date has been read as 1689, but the better opinion is that this is the last picture painted by Hobbema when he married and gave up painting for many years. It is considered by far the best of all his works.

*LONDON, WALLACE COLLECTION.***75. STORMY LANDSCAPE.**

0·95 × 1·26

“*The Fisherman*.—The view exhibits the usual scene of cottages delightfully embosomed in trees, and a stream of water in the middle, extending to the left of the picture, on which side is also a high-road leading to distant dwellings through woody land and open common. A cluster of lofty trees gives beauty to a finely broken and raised foreground, and the introduction of nine figures, among whom is a fisherman, contributes to relieve the scene. This capital picture has the reputation of having been painted for the artist’s reception into the Middleburg Academy.” (Smith.)

“One of Hobbema’s masterpieces.” (de Groot.)

Purchased from the collection of Cardinal Fesch for 160,000 francs.

95. WOODED LANDSCAPE.

0·76 × 1·09

“A landscape representing a scene of common occurrence in Holland. On the left is a dyke, the sloping side of which is covered with bushes and trees. The middle ground is occupied by a pool fringed with rushes and other aquatic weeds, and on the right stand clusters of lofty trees, among which winds a road. The foreground is enlivened by a group of three figures; one of them, in a red jacket, leaning on a staff, is apparently conversing with his companion, who is seated with a bundle of hay by him; two other persons, a man and a woman, are seen passing through a wood. The view terminates with clusters of light trees and bushes. This simple scene is rendered highly interesting by a happy union of colour, composition, and effect; and the whole is executed with admirable primness and precision of pencil (brush); for these qualities alone it may be cited as one of the artist’s finest productions.” (Smith.)

Purchased in 1865 for 90,000 francs.

HOGARTH (William), 1697—1764.

British School. Pupil of his father-in-law, Sir James Thornhill. His principal works are satirical, like *The Rake's Progress* and *The Election*, now in the Soane Museum, and the *Marriage à la Mode*. He also painted portraits.

*LONDON, NATIONAL GALLERY.***1162. THE SHRIMP GIRL.**

0·63 × 0·50

A wonderfully vivid sketch of the head and bust of a young girl in a coarse brown dress and rough felt hat with a wide flapping brim, with a flat basket of shrimps on her head. She turns slightly to the left with eyes wide open and lips slightly parted in a bright smile.

The first that we hear of this painting is in 1781, seventeen years after Hogarth's death, when it was engraved by Bartolozzi.

*LONDON, TATE GALLERY.***MARRIAGE À LA MODE.**

Each 27 in. × 35 in.

This series of six pictures represents the ill-effects of a marriage of which the rank of the one party and the wealth of the other are the only inducing causes. The husband, a peer, proves neglectful and profligate; the lady faithless; and her lord is finally killed in a duel with her paramour, who is hanged for the murder; the suicide of the lady by poison is the closing scene of the tragedy.

The Marriage Contract.—A splendid apartment adorned with numerous pictures. The old nobleman, father of the bridegroom, points to his pedigree, while the rich alderman, father of the bride, is absorbed in the marriage settlement. The bride and bridegroom are seated, turned away from each other, on the sofa. The nature of the plot and catastrophe of the drama are indicated by the attention which the young lawyer, "Counsellor Silvertongue," is paying to the bride.

Shortly after the Marriage.—The breakfast-room, and an inner room beyond, in which are seen cards and card-tables, candles still burning, and a sleepy servant extinguishing them. The peer, after a night's debauch, has just entered; his wife, who has been all night at cards, is seated at breakfast. He has thrown himself carelessly on a chair, his hands in his pockets; she is yawning. An old steward with a parcel of bills and a solitary receipt is leaving the room in despair.

The Visit to the Quack Doctor.—The peer rallies the doctor and an old woman for having deceived him; the latter threatens him with a knife. The young girl who is apparently the cause of the visit presents a hapless picture of deadened sympathies.

The Countess's Dressing-Room.—Her morning levée is crowded with fashionable people. "Silvertongue," lolling on a sofa, is presenting the Countess with a ticket for a masquerade at which the assignation is made leading to the catastrophe.

The Duel.—The husband discovers his wife with her paramour; a duel ensues, and the husband is killed. The wife kneels before him

imploring forgiveness. "Silvertongue" tries to escape by the window, but the watch is already there, and he is arrested.

Death of the Countess.—She dies by poison in her father's house in the City. The poison bottle lies on the floor, with "Counsellor Silvertongue's last dying speech." The father is taking the rings off his daughter's fingers. The only two of the party who show any grief are the Countess's child, and the old nurse who is holding it up to the face of its dying mother. In the background is the apothecary rating the servant for having purchased the poison. A lean dog is stealing a pig's head from the table on the right. On the extreme left is the back of the departing doctor.

These pictures were completed in 1744, and engraved. They were put up to auction by Hogarth in 1751, the only bidder being a Mr. Lane, who had them for £126. Mr. Angerstein subsequently bought them for £1,000, and they were purchased with his collection in 1824.

HOLBEIN (Hans) 1497—1543.

German School. Son of Hans Holbein the elder (c. 1470—1524). Worked in England from 1528 to 1530, and from 1532 till his death.

LONDON, NATIONAL GALLERY.

1314. THE AMBASSADORS.

2·08 x 2·08

Full-length portraits of Jean de Dinteville, Lord of Polisy, on the left, three-quarters to right, and George de Selve, Bishop of Lavaur, on the right, three-quarters to left. Behind them a green damask curtain. Between them a high stand covered with an Oriental rug, on which are various scientific instruments. Below, on a wooden stool, a lute, a case of flutes, a music book, and other things. Jean de Dinteville wears a black dress with a white fur lining to his cloak, and a heavy gold chain with the badge of the French Order of St. Michel; at his right side is a dagger with an inscription on the sheath. "Æt. sueæ 29." George de Selve, with a short beard, leans on a book on which is inscribed, "Æt. sueæ 25." He wears a four-cornered black cap and a loose, long-sleeved gown of mulberry and black brocade lined with sable. Across the marble floor is a distorted image of a human skull.

Signed and dated 1533.

Purchased from the Raduor Collection, 1891.

2475. CHRISTINA, DUCHESS OF MILAN.

1·77 x 0·81

Christina of Denmark, widow of the Duke of Milan, a young woman, stands full length, facing us, her hands together, holding her gloves. She wears a black satin dress with ruffles, and a rich black silk pelisse lined with brown fur. A black widow's cap covers her hair. Plain dark blue background, on which is painted a *cartellino* fixed with sealing-wax.

Painted at Brussels in 1538.

Originally in the Royal Collection, and later in the Lumley, Pembroke, and Arundel Collections. Purchased from the Duke of Norfolk for £60,000 in 1909.

*PARIS, LOUVRE.***2713. NICHOLAS KRATZER.** **0.83×0.67**

Astronomer to Henry VIII. Half length, at a table on which he rests his left hand with a pair of calipers in it, while in his right he grasps a polyhedron. Various other instruments are strewn on the table, and others hang on a nail on the plain wall behind him. He wears a black tunic and cap, and a brown mantle. His head and glance are turned slightly to our right. On the left, upon a scrap of paper, is a Latin inscription and the date 1528.

2714. ARCHBISHOP WARHAM. **0.82×0.66**

Half length, slightly to left, an old man with wrinkled face, his hands resting on a cushion in front of him. In a white surplice trimmed with broad bands of fur, and black cap covering his ears. Behind him on the left his crozier, and on the right his mitre.

In the background, on a scrap of paper, is the inscription: "Anno Dm. MDXXVII. Etatis sue LXX."

2715. ERASMUS. **0.42×0.32**

Bust length, in profile to left, in black mantle and cap, both hands resting on a sheet of paper, on which he is writing. Background a curtain.

2718. ANNE OF CLEVES. **0.65×0.48**

Three-quarter length, standing full face, her hands joined at her waist. On her head is a Tudor bonnet of gold brocade richly jewelled. Her dress, which is richly ornamented, is of red velvet, with long full sleeves.

Painted in 1539.

*STUTTGART.***THE MEYER MADONNA.** **1.60×1.03**

Painted at Basle in 1526 for the Burgomaster Jacob Meyer. The Virgin crowned, with her hair falling over her shoulders, in a long plain robe and mantle, stands in a niche holding the naked Child to her bosom. On her left kneel Meyer with his elder boy, who supports the standing nude figures and his infant brother. On her right kneel Frau Meyer and two daughters.

A replica, or more probably a copy, of this picture is in the Dresden Gallery.

*DRESDEN.***1889. SIR THOMAS GODSALVE AND HIS SON.** **0.35×0.36**

Half lengths, looking to right, behind a table. Sir Thomas on the right, clean shaven, in flat black cap and black gown lined with fur, writing on a piece of paper. His son slightly behind him, bareheaded.

Dated, on a *cartellino* above the head of the latter, 1528.

1890. LE SIEUR DE MORETTE. **0.92×0.75**

Three-quarter length, standing full face, a glove in his right hand and a dagger in his left. An elderly man with a square beard, flat cap, fur-lined gown with slashed sleeves, and a long gold chain hanging round the neck. Curtain background.

BERLIN.

586. GEORGE GISZE.

0·96 x 0·84

A young Danish merchant seated at a table in a corner of his office in London. The green panelled walls and the table are covered with the knick-knacks of his everyday use.

Inscribed (with some Latin verses) "Anno ætatis suæ XXXIIII. anno dom. 1532."

MUNICH.

213. SIR BRIAN TUKE.

0·48 x 0·38

Half length, slightly to left, the right arm and hand resting on the edge of a table. A man of late middle age, clean shaven, in a black hat, black silk gown, with broad fur collar and short sleeves, the sleeve of the undergarment being of a small bright check. A cross hangs on the breast from a heavy gold chain over the shoulders. The left hand is close to the right, and beside them is an hour-glass and a sheet of folded paper with a Latin inscription. In the plain dark background is seen a figure of death (probably an addition by a later hand), whose bony hand points to the hour-glass.

HOOCH (Peter de), (?) 1629—1777.

Dutch School. Influenced by Rembrandt and also by Vermeer. His principal works are interiors of rooms, of which the subjoined are typical examples of fine quality.

LONDON, NATIONAL GALLERY.

834. INTERIOR OF A DUTCH HOUSE.

0·73 x 0·63

On the left, against a window, a woman in a black velvet jacket and dark red skirt stands with her back to us holding up a glass of white wine in her right hand. She faces a table at which are sitting two cavaliers: the one bareheaded, in a yellow jerkin with an orange sash, in profile, his eyes fixed on the wineglass; the other, facing us, is "playing the fiddle" with a couple of long clay pipes. By the fireplace in the back wall on the right stands a maid in profile to left. The floor is paved with black and white squares, which show through the thin painting of some of the figures. Signed P. D. H.

From the Peel Collection.

LONDON, WALLACE COLLECTION.

27. INTERIOR WITH WOMAN AND BOY.

0·73 x 0·58

"A woman dressed in a dark-coloured jacket and a scarlet skirt stands near the door in the act of taking a basket of fruit from a boy wearing a grey dress and a white cap. The open door gives a view across a vestibule. . . . This is a clear and most satisfactory example of the master." (Smith.)

HUNT (William Holman).

British School. One of the original "Pre-Raphaelite Brotherhood." An enthusiastic painter of scriptural subjects in the Holy Land.

*LONDON, TATE GALLERY.***THE TRIUMPH OF THE INNOCENTS.**

1·55 × 2·54

Under a starry sky, across the foreground of an Eastern landscape, passes from left to right a procession composed of the Holy Family on their flight into Egypt, accompanied by the spirits of the newly massacred Innocents in bodily form. To the right is Joseph with his carpenter's basket on his back, bending as he walks, and turning his head from us, as he leads the ass by a cord held in his right hand. The Virgin is seated astride the ass holding the Child, who lies back in her arms holding out some ears of wheat in His right hand to the principal group of Innocents on the left of the picture. On the extreme right is a group of three Innocents heading the procession, and on the extreme left three more hover in the sky in attitudes of awakening from sleep. The foreground underfoot is painted to represent the mystical waters of life, from which there break a number of iridescent bubbles of various sizes, in the largest of which, between Joseph and the ass, are mirrored the dream of Jacob and other legends.

While this extraordinary picture is replete with symbolism, everything in it is studied from the life. The original version of it, on rather a smaller scale, was begun at Jerusalem in 1875, but owing to the difficulties occasioned by the Russo-Turkish War, it was temporarily abandoned, and this picture begun in 1883; the original version was then completed, and is now in the Walker Art Gallery at Liverpool.

Presented by Mr. J. T. Middlemore in 1918.

I

INGRES (Jeane-Auguste-Dominique), 1780—1867.

French School. Pupil of David.

PARIS, LOUVRE.

422. LA SOURCE.

1·65 x 0·80

A young girl entirely nude stands facing us. Her right arm, bent over her head, holds an earthen vase poised on her left shoulder, the mouth of which rests on her left hand as the water pours from it into a pool at her feet. Behind is a rock.

Charles Blanc considered this the most beautiful figure that had ever been painted by the French School.

ISRAELS (Joseph), 1824—1911.

Dutch School. An admirer of Rembrandt. His principal pictures are studies of the life and setting of Dutch fishermen.

LONDON, NATIONAL GALLERY.

2732. THE SHIPWRECKED MARINER.

1·27 x 2·41

Oblong. The scene is a flat rushy shore, while out at sea to the right is seen the wrecked boat from which the body has been recovered, and is being carried by two sailors towards the left. The dead man's mother walks beside them, and a procession of fishermen and women—one of them with two children—accompanies them.

Presented by Mrs. Alexander Young, 1910.

GLASGOW.

500. THE FRUGAL MEAL.

2 ft. 10 in. x 4 ft. 6 in.

A peasant and his wife seated on the left and right of a small wooden table in a cottage room, each dipping a spoon into a bowl of steaming potatoes. Between them on our side of the table is a large wicker cradle on a high wooden frame in perspective. On the left, beside the father's chair, a little child sits eating from a plate in his lap, and farther to the left two more are standing at a stool eating from another plate. In the foreground a hen pecking at a morsel on the tiled floor. On the right half the fireplace is seen, with crockery on the chimney-piece. Strong sunlight falls from the left on to the central group.

Presented by the sons of James Reid.

L**LANCRET (Nicholas), 1690—1743.**

French School. Pupil of Claude Gillot. Friend of Watteau, who took offence at Lancret's too successful imitation of his own work.

LONDON, NATIONAL GALLERY.

101-104. THE FOUR AGES OF MAN. Each $0\cdot33 \times 0\cdot44$

Infancy.—To the right a little boy and girl dragging by long ribbons a stool on wheels on which a little girl in blue is seated. Thirteen figures under a portico.

Youth.—On the right a girl seated pulling up her stocking; a youth makes advances to her. In the centre a girl in white standing, being decked with flowers. On the left a youth in pink holding up a mirror to her. Seven figures.

Manhood.—On the right a man shooting with a bow into the air. In the centre another waiting his turn. On the left a youth sitting on the ground leaning against a girl. Ten figures.

Age.—In the right an old woman spinning by a barrel, another asleep by her side. In the centre an old man seated with a dog. On the left a girl laughingly repels the attentions of another old man. Six figures.

Bequeathed by Lieut.-Colonel Ollney in 1837.

LONDON, WALLACE COLLECTION.

393. MDLLE. CAMARGO DANCING.

$0\cdot41 \times 0\cdot54$

She faces us, standing on her right foot, the left slightly raised, and both arms extended. She wears a dress with a long skirt very wide at the hem. Garden background, with tall trees on either side; on the left a musician standing, on the right one or two people looking on.

450. LA BELLE GRECQUE.

$0\cdot66 \times 0\cdot55$

An actress standing, whole length, facing us, looking downwards to the left, where she points with her right hand extended, the left being held to her breast. Background of sky, with a pedestal on the extreme left.

DRESDEN.

784. DANCING IN A PARK.

$2\cdot97 \times 2\cdot07$

A large square piece (evidently designed for a decorative panel) in the manner of Watteau. On the extreme left and right are a lofty arch and a fountain, united by a low balustrade in the foreground, with a circular platform approached by three steps in the centre. Beyond is the park, with trees on either side; the whole scene is peopled with groups of elegantly dressed ladies and gentlemen. Two children and a dog are on the platform in the foreground.

LANDSEER (Sir Edwin Henry), R.A., 1802—1873.

British School. A skilful painter of animals from the human point of view.

*LONDON, TATE GALLERY.***604. DIGNITY AND IMPUDENCE.**

0.90×0.69

An old bloodhound of the Duke of Grafton's breed and a little Scotch terrier are sitting facing us in the same kennel—the latter in the right-hand corner.

Bequeathed by Mr. Jacob Bell in 1859.

606. SHOEING THE BAY MARE.

1.42×1.11

A farrier is fitting a shoe on the near hind-foot of a bay mare in a forge. The mare is a portrait of "Old Betty," the property of Mr. Jacob Bell, for whom the picture was painted; she is standing in a way peculiar to her, and without a halter, as she would not tolerate one. Beside her—apparently for companionship—are a donkey and a bloodhound, also portraits.

Exhibited R.A. 1844, and at the Paris Exhibition, 1855.

Bequeathed by Mr. Jacob Bell in 1859.

LAWRENCE (Sir Thomas), P.R.A., 1769—1830.

British School. The most successful portrait painter of his time.

*LONDON, NATIONAL GALLERY.***922. A CHILD WITH A KID.**

1.42×0.95

A little girl in a plain frock, bareheaded and barelegged, stands on a bank in the foreground of a hilly landscape, with a stream running through a valley. Her right arm rests on a tub; in the foreground to the right is a kid. Inscribed "Lady Georgiana Fane, 1800, æt. 5."

Exhibited British Institution, 1830.

Bequeathed by Lady Georgiana Fane in 1875.

LEONARDO DA VINCI, 1452—1519.

Florentine School. One of the very greatest painters. The most famous of the few of his works which have come down to us is, perhaps, the fresco at Milan, *The Last Supper*.

*LONDON, NATIONAL GALLERY.***1093. THE VIRGIN OF THE ROCKS.** Round top 1.84×1.15

In a grotto—or rather in the foreground of a "rockscape"—the Virgin kneels, turned slightly to the left, her right hand resting on the shoulders of the infant St. John, who kneels on one knee with clasped hands towards the right, where in the foreground at the edge of the stream sits the infant Saviour, facing him in profile to the left, His left hand resting on the ground, His right raised in benediction. Behind the Saviour to the right sits an angel in a red mantle lined with green; her left hand supports the Child.

It is questioned whether this or the Louvre picture (see below) is Leonardo's original, but the weight of opinion is in favour of the latter.

The composition of the latter differs only in the detail of the angel's right hand, which points across the picture to the left with extended forefinger, symbolising the denial of the dogma of the Immaculate Conception, whereas the London version is taken to affirm it.

The original version was commissioned by the Franciscan monks for the Church of the Conception, Milan, in 1483.

PARIS, LOUVRE.

1598. THE MADONNA AND CHILD AND ST. ANNE.

1·70 x 1·29

In the foreground of an open landscape St. Anne is seated facing us, her left hand resting on her hip. On her knees the Virgin is sitting in profile, stretching both arms out towards the right to hold her little Son, who is trying to mount a lamb which He has hold of by the ears.

Probably painted between 1507 and 1512. A large cartoon in black chalk is in the Diploma Gallery at Burlington House, which appears to be a study for the principal group.

1599. LA VIERGE AUX ROCHERS.

1·99 x 1·11

See above—London.

1600. "LA BELLE FÉRONNIÈRE."

0·62 x 0·44

A portrait of a young woman, bust length, behind a parapet footing the picture. She is in half profile to the left, the head turned slightly towards us, the eyes looking over our right shoulders. Her hair is parted in the middle, and falls in smooth folds over the ear. Across her forehead is a thin black silk band supporting a jewel in the centre. A silk cord is wound three times round her neck, and falls on to her breast. Her velvet dress is cut square, and the sleeves are slashed at the shoulders.

"*La Belle Féronnière*" was the wife of a man named Féron, and was supposed to have been beloved by Francis I. But another tradition calls this a portrait of Lucrezia Crivelli.

1597. ST. JOHN.

0·69 x 0·57

Half length, life size, turned slightly to our right. The head, framed in long curling locks, slightly bent to our left. The eyes and the mouth express a faint smile. The right forearm is raised, the hand pointing upward with forefinger extended. The left presses a cross to his breast and the folds of his raiment of camel's hair.

1601. MONNA LISA ("LA GIOCONDA").

0·77 x 0·53

Bust length, seated slightly to left, her left arm resting on the arm of her chair, her hands crossed. Her head turned facing us, her hair parted in the middle and falling on her shoulders under a thin veil. Her mouth seems to smile. Her dress is green, with yellow sleeves. Background, a landscape with winding rivers, and in the far distance snow mountains.

Painted in Florence about 1500 for Francesco del Giocondo as a portrait of his third wife, Monna Lisa Gherardini.

LIPPI (Fra Filippo), 1406(?)—1469.

Florentine School. Pupil of Lorenzo Monaco, and influenced by Fra Angelico, Masaccio, and Masolino. "The greatest colourist and the most complete master of the technical difficulties in art of his time." (C. and C.)

*LONDON, NATIONAL GALLERY.***666 and 667.**Lunettes, each $0\cdot66 \times 1\cdot51$

THE ANNUNCIATION.—In a room with a red pavement the Virgin is seated on the right in profile, bending forward, with a book in her left hand. Above her is the emblem of a radiant hand and a dove. In the centre a lily pot. On the left, in profile, on a bed of flowers, the Angel Gabriel with a lily in his left hand.

ST. JOHN THE BAPTIST AND OTHER SAINTS.—Seated on a marble bench ranged across the pictures, between a background of trees against the sky and a foreground of a low hedge, are the Baptist in the centre, between (on his right) St. Cosmas leaning forward with hands outstretched, and St. Damian with hands joined in prayer. At the extreme left is St. Francis in profile, conversing with St. Lawrence; and on the extreme right St. Peter, Martyr, in profile, conversing with St. Anthony. All have golden nimbi.

Painted for Cosimo de' Medici for the Riccardi Palace in Florence.

The former presented by Sir Charles Eastlake, and the latter purchased from Mr. Alexander Barker, in 1861.

*PARIS, LOUVRE.***1344. THE VIRGIN AND CHILD AND TWO SAINTS.** $2\cdot07 \times 2\cdot44$

The Virgin is standing facing us in front of a throne set in the centre of a large room between two slender marble pillars. She supports the Child on her right hip. In the foreground on either side of the Virgin is a kneeling abbot (St. Frediano and St. Agostino), each with a long staff, and in the room at the sides of the throne are six angels in various postures, and on the left a monk—possibly the painter himself—leaning on a balustrade.

Painted in 1437 for the chapel of the Barbadori at San Spirito.

"One of the finest creations of Fra Filippo." (C. and C.)

1343. THE NATIVITY. $1\cdot69 \times 1\cdot60$

The Child lies on the ground in front of a ruined stable between the Virgin, who kneels on the left, and St. Joseph, who is seated on the right, with a staff and gourd beside him. The ox and the ass look out from the ruin, on which are a number of lizards and a bird. Overhead are two angels and the emblem of the dove.

"Probably painted by Pesellino under the influence of Lippi." (C. and C.)

FLORENCE, UFFIZI.

1307. THE VIRGIN ADORING THE CHILD.

0·90 x 0·61

On the left a very young and beautiful mother is seated, in half profile to right, quite close to a window, the frame of which bounds the whole picture. Between her knees—of which only the right one is seen—two little angels uphold the Child between them in a sitting posture, with His hands stretched out towards His mother. Through the window is seen an expanse of landscape, with high rocks on the right. In the left foreground of the picture is the carved arm of the Virgin's stool, with a brocaded cushion on it. She has her hands clasped, perfectly flat, in adoration, recalling, as does the whole composition, the marble bas-reliefs of Donatello and Desiderio.

FLORENCE, ACADEMY.

62. THE CORONATION OF THE VIRGIN.

2·76 x 1·92

"Here the painter's conception of the scene is strikingly original. Three rows of angels crowned with roses and holding tall white lilies stand around the throne; saints and bishops, monks and nuns mingle with little children in the crowd of worshippers below; and in the right hand, conspicuous among these splendid robes and wealth of ornament by his shaven head and Carmelite habit, is Fra Filippo himself clasping his hands devoutly, while a laughing Angel holds up a scroll with the words *Ipse perfecit opus.*" (Julia Cartwright—"The Painters of Florence.")

Commissioned in 1441 by the Prior of S. Ambrogio for the sum of 1,200 lire.

FLORENCE, PITTI.

343. THE MADONNA AND CHILD.

Diameter 1·31

A Round. The young mother is sitting nearly facing us, at three-quarter length, in a chair, with the Child seated on her left knee eating the seeds of a pomegranate, which she holds with Him in her right hand. The background represents a suite of lofty rooms, in which are figures representing both the meeting of St. Joachim and St. Anna, and the birth of the Virgin herself.

"One of the finest of Fra Filippo's Madonnas." (C. and C.)

Painted in 1462 for Leonardo di Bartolommeo Bartolini. The face of the Virgin is said to be that of Lucrezia Buti, the novice, whom Lippi ran away with from the convent at Prato in 1457, and ultimately married.

BERLIN.

69. THE MADONNA ADORING THE CHILD.

1·27 x 1·16

In the foreground of a deep dark wood of small trees carpeted with flowers the Child lies on His back with His finger in His mouth, while the Virgin in a long light-coloured mantle kneels in adoration before Him (nearly in profile to left). At the extreme left the infant Baptist stands facing us on a ledge of rock, above whom is seen the half-length of the aged St. Bernard. In the centre overhead is the Almighty at half length, and below Him the radiant dove.

Painted for the private chapel of the Medici Palace.

LIPPI (Filippino), 1457—1504.

Florentine School. Son of Filippo Lippi. Pupil of Botticelli, to whom several of his works have at times been assigned.

*LONDON, NATIONAL GALLERY.***293. THE VIRGIN AND CHILD WITH SEVEN SAINTS.** $2\cdot05 \times 1\cdot85$

The Virgin, seen at full length, is seated suckling the Child between St. Jerome on the left and St. Dominic on the right, both of whom are kneeling, the latter with a lily in his left hand and a book in his right, which he is reading, while the former looks upwards with clasped hands. Landscape background, with rocks and trees on the left and hills on the right.

Below, in a predella, are the dead Christ supported by St. Joseph of Arimathea and half figures of St. Francis and the Magdalene.

Painted for the Rucellai Chapel in the Church of San Pancrazio, Florence.

Purchased from the Cavaliere Giuseppe Rucellai in 1857.

*FLORENCE, UFFIZI.***1268. THE VIRGIN ENTHRONED.**

$3\cdot44 \times 2\cdot24$

The Virgin, of slender and graceful shape, holds the Child, who grasps a book as He looks at St. Victor, who stands with St. John the Baptist on the left, while on the right are St. Bernard and St. Zenobius. Overhead are two angels supporting a long festoon, and still higher the arms of the Florentine community.

Painted in 1485 for the Hall of the Otto in the Palazzo della Signoria in Florence.

1257. THE ADORATION OF THE MAGI.

$2\cdot52 \times 2\cdot43$

A composition of more than thirty figures, "each of which contributes by its action and movement to the general harmony of the lines; whilst the variety of race, the realism of various faces and forms, and the animation of expression and motion, contribute to the comparative perfection of the whole, developing all the branches of progress peculiar to the Florentine School of the time, and carrying out rules introduced by Fra Filippo and improved by Fra Bartolommeo" (C. and C.).

Painted in 1496 for the Convent of San Donato degli Scopetini.

LOCHNER (Stephen), d. 1451.

School of Cologne. His earliest known work (*c. 1430*) is the *Madonna and Child with the Violet* in the Archbishop's Museum at Cologne, and a *Presentation in the Temple* at Darmstadt is dated 1447.

*MUNICH.***5. THE MADONNA OF THE ROSE HEDGE.**

$0\cdot36 \times 0\cdot27$

The Virgin, a very young girl, is seated on the grass facing us, with the Child on her right knee, whose hand is raised in benediction. The Virgin wears a plain robe fastened with a circular brooch, and a large jewelled crown. Both she and her Son have a large plain nimbus. Behind is a

bed of flowers, about which four little angels hover. In the sky at the top corners are on the left the Father, and on the right the mystic Dove surrounded by cherubim.

LORENZO (called Lorenzo Monaco), c. 1370—c. 1425.

Florentine School. Follower of Agnolo Gaddi.

FLORENCE, UFFIZI.

39. THE ADORATION OF THE MAGI.

$1\cdot61 \times 1\cdot83$

Under a canopy of three round arches (painted by a later hand) and backed by a landscape of rocks and the stable on the left, the three Kings and their retinues fill the foreground, the Virgin being seated with the Child on her knee on the extreme left. She and the Kings have nimbi: Caspar kneels before her, Melchior stands behind him, and Baltazar kneels in the centre. The attendants stand behind, only one on the right being mounted.

Commissioned by the Seignory for the Church of Sta. Lucia del Magnoli.

Formerly attributed to Fra Angelico and to Cosimo Rosselli.

1309. THE CORONATION OF THE VIRGIN.

$5\cdot12 \times 4\cdot50$

In the centre, in front of a Gothic altar, Christ crowns the Virgin, who is seated, dressed in a white robe and blue veil, at His left side. Behind are angels, and on either side saints, apostles, and martyrs. In front of the central group are three kneeling angels swinging censers.

Painted in 1413 for the Church of the Convent of Sta. Maria degli Angeli in Florence, to which Lorenzo belonged.

"This work is not only the largest, the most admirable, and the most authentic of the master, but is also the most splendid monument on which to form an idea of what Florentine art was in the earlier half of the fifteenth century." (Vasari.)

LORENZO VENEZIANO, active 1357—1379.

Venetian School.

VENICE, ACADEMY.

9. THE ANNUNCIATION.

$1\cdot10 \times 1\cdot42$

A triptych. On the central panel is the Virgin seated on the right, her hands crossed on her breast, and Gabriel on the left, kneeling, in blue robe and rose-coloured mantle.

On the left panel are the Baptist and St. Nicholas, and on the right St. James and St. Stephen.

Painted in 1371 for the Scuola di San Giovanni Evangelista.

10. THE ALTAIRPIECE OF THE ANNUNCIATION.

$3\cdot37 \times 4\cdot34$

A very large and elaborate "ancona," forming in two tiers eighteen panels.

In the lower tier on the large central panel is the Virgin seated, facing us, turning slightly to receive the message from Gabriel, who kneels close to her on the left. Overhead in the point of the arch are the symbols of the Father and the Holy Spirit. In the right foreground

is the tiny kneeling figure of Domenico Lion, for whom the work was executed. In the side compartments are full-length figures of saints.

In the upper tier on the central panel is the Father, half length, and in the side compartments half-length figures of saints. This portion has been assigned to Benedetto Diana and to Bissolo.

Painted in 1357 for the Church of St. Antonio di Castello.

LOTTO (Lorenzo), 1480—1556.

Venetian School. Pupil of Alvise Vivarini.

HAMPTON COURT.

152. PORTRAIT OF ANDREA ODONI.

Half length, full face, in a fur pelisse, holding a statuette in his right hand. Antique torsos and statues are behind him and about the room; coins, books, etc., on the table.

Signed and dated 1527.

Formerly attributed to Correggio as a portrait of Bacio Bandinelli. Odoni was an enthusiastic admirer of art in Venice, and had lately inherited the collection of antiquities with which he is here surrounded.

"There is hardly a masterpiece of this time more deserving of praise than this half-length, for warm and fluid touch, for transparency of colour, and freedom of handling." (C. and C.)

FLORENCE, PITTI GALLERY.

157. THE THREE AGES OF MAN.

0·62 x 0·77

Bust length. In the centre, facing us, a boy in a flat cap looking down at a sheet of music held in his left hand. To the right a youngish man with slight beard and moustache, the head in profile, also looking down at the music, the left hand raised with the forefinger extended. On the left an old man, baldheaded and bearded, the head nearly in profile, but turned slightly towards us.

"Handled with Giorgionesque skill, and only less powerful than other works of this time because seriously damaged by restoring." (C. and C.)

LUINI (Bernardino), (?) 1475—1532.

School of Milan. Imitator of Leonardo, to whom many of his pictures have been attributed.

FLORENCE, UFFIZI.

1135. THE DECOLLATION OF ST. JOHN THE BAPTIST. 0·44 x 0·57

Half-length figures. To the right the executioner, turned slightly to the left, holds the head of the Baptist by the hair over a dish held out by Herodias. She stands facing us, but turning towards a servant farther to the left. She has fair hair falling in curls over her shoulders.

Formerly attributed to Leonardo da Vinci.

MILAN, BRERA.

265. THE MADONNA OF THE ROSES.

Half length. The Virgin, seated facing us, with the Child reclining on her knees, also facing us, as He stretches out His right arm over a vase in the left-hand corner. The background is a square trellis covered with roses.

M**MABUSE (Jan Gossart de), (?) 1472—1335.**

Netherlandish School. Probably worked at Antwerp until in 1508 he went to Rome. Returning in 1509, he settled in Brussels.

*LONDON, NATIONAL GALLERY.***2790. THE ADORATION OF THE KINGS.**

1·78 × 1·62

The Virgin is seated in the centre, turned slightly to the right, with the Child on her right knee. Her left hand holds the chalice, given by Caspar, who kneels at her left side. Farther to the right stands Melchior in a golden coat and green robe. On the left stands Baltazar in a red mantle, his page behind him. Other figures stand among the pillars in the ruined stable, while beyond are seen the ass, two peasants, and a distant town. On the right a hill with some horsemen. On the pavement in a foreground two dogs. Above are nine angels.

Probably painted about 1500 for the Abbey of St. Adrian at Grammont. Acquired about a century later by the Archduke Albert, Governor of the Netherlands, and placed over the altar in the palace at Brussels.

Purchased from the Countess of Carlisle in 1911, having been acquired by the fifth Earl of Carlisle at the end of the eighteenth century.

*PARIS, LOUVRE.***1997–98. DIPTYCH.**

Each 0·42 × 0·27

Two panels of a diptych. On the one the bust portrait of a man, slightly to right, with hands joined in prayer, in a blue gown and grey cloak trimmed with fur. On the frame, "Representacion de Messire Iehan Carondelet hault doyen de Besançon en son age de 48. Fait L'an 1517."

On the other panel the Virgin, nearly full face, bust length. She has fair curly hair, and holds the Child, whose hand is resting on her throat. She is in a green gown, with a red mantle over her left shoulder.

*VIENNA.***574. ST. LUKE PAINTING THE VIRGIN.**

1·15 × 0·82

The painter, in a long loose gown, kneels towards the left at a desk in the centre of a chapel of Renaissance architecture. An angel stands behind him, and guides his brush over the portrait which lies on the desk. On the left, apparently in front of the altar, is a vision of the Virgin and Child in clouds surrounded by five child angels, two of whom hold a crown over the Virgin's head.

*BERLIN.***551A. THE AGONY IN THE GARDEN.**

0·85 × 0·63

In the centre of a broken rocky landscape lit by a waning moon Christ in a long plain robe kneels to the left with clasped hands. In the foreground on the right St. Peter reclines against a rock asleep, a sword at his side; and on the left another disciple reclines and a third is seated, both

sleeping. In the background to the right is the city, from which Judas and the soldiers are seen approaching. A small angel hovers below the moon on the left.

Probably painted before the artist's visit to Rome.

MAES (Nicholas), 1632—1693.

Dutch School. Pupil of Rembrandt.

LONDON, NATIONAL GALLERY.

207. THE IDLE SERVANT.

0.69×0.54

In the centre, facing us, stands the mistress pointing to the maid, who is seated on the right asleep. On the floor are strewed various kitchen utensils, and on a cupboard behind a cat is stealing a plucked duck. In the background on the left the family is seen at dinner in an inner room.

Signed and dated 1655.

Bequeathed by Mr. Richard Simmons in 1846.

LONDON, WALLACE COLLECTION.

224. THE LISTENING HOUSEWIFE.

0.84×0.70

"This very beautiful picture represents a pretty Friesland young woman, attired in the picturesque costume of the country, standing at the foot of a flight of stairs with a pitcher in her hand listening to the intrigues of two of her domestics, who are seen in a room at the end of an adjoining passage. At the summit of the stairs is a small apartment in which are a lady and a gentleman. Various accessories contribute to the richness of the colouring and picturesque effect of this excellent picture." (Smith.)

AMSTERDAM.

1501. GRACE.

1.34×1.13

An elderly woman, sitting behind a very small table against a wall on the right, is saying grace before her simple meal. Her elbows rest on the arm of her wooden chair, her hands are joined, her eyes closed, and her lips slightly parted. She is dressed in a plain gown, with a white cap on her head and white kerchief round her neck. A couple of keys are hanging on the wall at her side, and in a niche are various small articles. A cat reaches up to claw the tablecloth in the right-hand corner.

1502. THE DREAMER.

1.23×0.96

At a round-headed window in a stone wall, in a bright light from the left, a girl is leaning with her left elbow on a cushion on the sill, her chin between her forefinger and thumb, while her right hand rests on the front of the cushion. She is in a plain dress with white collar and a cap. She is looking downwards, rather as though watching something than (as catalogued) "dreaming." The shutter of the window, which is opened doorwise to the left, is painted red. Below the window on the wall are apricots.

MANET (Edouard), 1833—1883.

French School.

*PARIS, LOUVRE.***613A. OLYMPIA.**

1·27 × 1·90

A young woman lying quite nude on a shawl thrown over the sheets on a bed. Her head and shoulders (on our left) raised by two large pillows. Her left hand is on her right thigh, and her left foot in a pale yellow slipper crossed over the right leg. Her face is turned to us, and her eyes meet ours. On the right, behind the bed, a negress in a pink dress is bringing her a bouquet. On the foot of the bed stands a black kitten. Dark background with curtains.

Painted in 1863. Exhibited at the Salon, 1865.

MANTEGNA (Andrea), 1431—1506.

Paduan School. Pupil of Squarcione.

*LONDON, NATIONAL GALLERY.***274. THE VIRGIN ENTHRONED.**

1·38 × 1·15

The Virgin, full length, is seated under a scarlet canopy with the Child standing on her knee. The Baptist in a lilac mantle stands on the left, and the Magdalene in green and yellow draperies on the right. In the background orange and citron trees.

Signed "Andreas Mantinea, C.P.F." A late work.

Formerly in the possession of the Monti and Andreani families.

Purchased from the Roverselli Collection in 1855.

1417. THE AGONY IN THE GARDEN.

0·62 × 0·80

Christ kneels towards the left on a ledge or rock. In the foreground are the three disciples asleep by the brook Kedron, which flows in front. Above, on the left, five angels with the instruments of the Passion. In the background Judas leading a body of soldiers from the city.

Signed "Opus Andreæ Mantegna."

Painted in 1459 for Giacomo Marcello, Podestà of Padua.

Similar in design to No. 726 by Giovanni Bellini, both being apparently based on a sketch in Jacopo Bellini's sketch-book at the British Museum.

Formerly in the collection of Cardinal Fesch.

Purchased from the Earl of Northbrook in 1894.

*PARIS, LOUVRE.***1374. LA MADONNA DELLA VITTORIA.**

2·80 × 1·66

In a semicircular arbour richly wrought by foliage intertwined with flowers and fruits the Virgin is seated on a high throne, her left hand supporting the Child, who stands on her knee, her right arm extended downwards towards Francesco da Gonzaga, who kneels with joined hands at the foot of the throne on the left in profile to the right. Opposite to him St. Elizabeth kneels, her right hand resting on the base of the throne at the feet of the infant St. John, who stands facing us with his right arm upraised at the Virgin's knee, and his gaze directed upwards at the Holy

Child. Behind the two kneeling figures stand St. Michael (on the left), St. George (on the right), richly armed, holding open the Virgin's mantle, behind which appear the heads of St. Andrew (left) and St. Longinus (right).

On the base of the throne is a picture in grisaille of Adam and Eve.

1375. PARNASSUS.

$1\cdot60 \times 1\cdot92$

In front of a natural arch of rock in the middle distance the nine muses, attired in flowing Greek draperies, are dancing to the sound of Apollo's lyre. He is seated on the extreme left, while in the right foreground Mercury stands leaning on the winged Pegasus. On the top of the arch, in front of a couch backed by a screen of foliage, stand Mars and Venus fronting us, and on their left Cupid is seen aiming a *sarbacane* at Mercury, who is standing by his forge behind on the left shaking his fist at him. Landscape background, with Mount Helicon.

FLORENCE, UFFIZI.

1111. TRIPTYCH.

Centre Panel.—THE ADORATION OF THE KINGS.

$0\cdot86 \times 0\cdot77$

On the right, before a grotto, surrounded by cherubim, the Virgin, seated on a rock, holds the Child in her arms. Both are gazing at the three Kings, who bow before them with their offerings. On the extreme right St. Joseph leans on his staff watching them. Afar off are seen the retinues of the Kings. In the clouds are four kneeling angels, between whom is the Star of Bethlehem.

Right-Hand Panel.—THE CIRCUMCISION.

$0\cdot86 \times 0\cdot43$

The aged high priest stands facing us in the centre, the Virgin in profile on the right with the Child in her arms, and a boy with his back to us holding up a salver on the left. Farther to the left St. Joseph carrying a basket of doves, and on the right, behind the Virgin, two holy women one old and one young, and a child.

Left-Hand Panel.—THE RESURRECTION.

$0\cdot86 \times 0\cdot44$

Christ ascends into the heavens holding a banner and surrounded by cherubim. He bends His head towards the earth, where the Virgin and the Apostles are seen grouped round the empty sepulchre.

VENICE, ACADEMY.

588. ST. GEORGE.

$0\cdot61 \times 0\cdot32$

He stands fronting us, framed in a plain narrow stone doorway, through which we see a road winding over a hill. He is in full armour, except for his helm and gauntlets. His head, with a nimbus over it, is turned to our right; his left hand is on his hip, and his right grasps a broken lance, the butt of which rests on the sill. Behind him lies the dead dragon, and above is suspended a garland of fruit.

MILAN, BRERA.

- 198. THE MADONNA WITH SINGING CHERUBS.** 0.88×0.70

Half length. The Virgin, full face, seated, with the Child standing on her right knee, His body supported with her right hand and His left foot with her left hand. The background is filled by the heads of a dozen singing cherubim in various attitudes. The mother looks downwards, the Child upwards to the right.

- 199. THE DEAD CHRIST.** 0.68×0.81

An extraordinarily realistic study in foreshortening, the recumbent body, with a drapery over the legs, being viewed from close to the foot of the table on which it lies, with the head slightly raised at the farther end of a pillow. The heads of the two weeping Marys, in profile, are seen on the left.

- 200. THE ALTAR-PIECE OF ST. LUKE.** 1.77×2.30

Divided into ten compartments in two rows, with pointed arch-heads. The largest is the centre of the lower row, in which is St. Luke, full face, seated behind a desk writing. Above this is Christ rising from the tomb between the Virgin and St. John. The remaining four lower compartments contain standing full-length figures of saints, and the upper ones three-quarter length figures of saints.

MARGARITONE (of Arezzo), 1216—1293.

Byzantine School. One of the few painters before Cimabue whose names have survived.

LONDON, NATIONAL GALLERY.

- 564. THE VIRGIN AND CHILD, WITH SCENES FROM THE LIVES OF THE SAINTS.** 0.83×1.75

Nine small compartments. In the centre is the Virgin between two angels enclosed in an almond-shaped glory, or *Vesica*, full length, facing us; outside the glory are the emblems of the four Evangelists. The Child on His mother's knee gives the benediction according to the Greek rite. At the sides the Nativity; St. John the Evangelist liberated from the cauldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself in thorns; the martyrdom and burial of St. Catherine; St. Nicholas of Bari and the sailors; the same freeing the condemned; and St. Margaret swallowed and disgorged by the dragon. Gold background.

Signed "Margarit de Aritio me fecit." It has been said that among the very few paintings by Margaritone which now remain, this is on every account the most characteristic and important.

Painted (on linen) as an altar cloth for the Church of Santa Margherita at Arezzo.

Purchased from the Lombardi-Baldi Collection at Florence in 1857.

MARZIALE (Marco), active 1490—1510.

Venetian School. Pupil of Gentile Bellini.

*LONDON NATIONAL GALLERY.***803. THE CIRCUMCISION.** $2\cdot23 \times 1\cdot52$

In a temple with round arches elaborately painted, the Virgin in red and blue stands facing to right in the centre, holding the Child on a cushion, facing Simeon, who performs the rite. To the left stands St. Joseph holding two pigeons. In all fifteen figures.

Signed with a monogram, and inscribed (in Latin), "Marco Marziale of Venice, by command of the Magnificent Signor Tommaso Raimondi, Knight and Jurisconsult, painted this work in the year 1500."

Originally the principal altar-piece in the Church of San Silvestro, Cremona. Purchased at Milan in 1869.

*VENICE, ACADEMY.***76. CHRIST AT EMMASUS.** $1\cdot18 \times 1\cdot40$

In the centre, behind a plain wooden table covered with a white cloth, set in the middle of a small room hung all round with green curtains, Christ is seated facing us, blessing the bread. At each end of the table, left and right, sits one of the pilgrims, the one on the right a very old man with a long beard. Behind the table stand on either side of Christ, on the left a negro, and on the right a servant in a long robe. Overhead is the flat ceiling with large beams in perspective.

Signed and dated 1506.

The naturalistic and somewhat ugly representation of the figures suggest German influence.

MASACCIO, 1401—1428.

Florentine School. His principal works were the famous frescoes in the Branacci Chapel.

*LONDON, NATIONAL GALLERY.***3046. THE MADONNA AND CHILD.** $1\cdot35 \times 0\cdot73$

The Virgin is seated on a throne of grey stone facing us, her head bowed, turned slightly to the right, with the Child sitting on her left knee. She is in a blue mantle and red tunic, both trimmed with gold. Her nimbus and the border of her robes are inscribed with pseudo-Cufic writings. The Child faces us, His right fingers in His mouth, His left hand touching a bunch of grapes in His mother's right hand. Two angels kneel left and right of the throne in the background. On the left is a cherub weeping, and on the right a seraph smiling. Two more sit on the step of the throne playing lutes.

Painted in 1426 as the centre panel of an altar-piece for the Carmine, Pisa. The pilasters of the frame and two parts of the predella are at Berlin (Nos. 58D, 58B, and 58A). Over the centre was *The Crucifixion* (now at Naples), and at the sides St. Paul (now at Pisa) and St. Andrew (in the Lancorouski Collection, Vienna).

Purchased for £9,000 from Canon Sutton in 1916.

FLORENCE, ACADEMY.

70. THE MADONNA AND CHILD WITH ST. ANNE.

1·75 × 1·00

St. Anne is enthroned facing us, with her hand on the shoulder of the Virgin, who is sitting below her, turned slightly towards the right, with Child on her knees. On either side of the throne is an angel swinging a censer, and above another pair hold up a red and gold cloth behind the central group.

Vasari mentions this picture as being in a chapel in S. Ambrogio Florence.

MASSYS or MATSYS (Quinten), 1466—1530.

Netherlandish School. Influenced at first by Dirk Bouts, he maintained with some success the old tradition of his school in sacred subjects, though he is more popularly known by his satirical pieces such as *The Banker and his Wife*.

LONDON, NATIONAL GALLERY.

715. THE CRUCIFIXION.

0·90 × 0·57

The Magdalene kneels at the foot of the cross, St. Mary kneeling behind her on the right. Beyond stands Salome, and on the left of the cross St. John, and next to him the Virgin. Trees and a castle in the left middle distance, and in the centre horsemen riding away. The landscape is ascribed to Patinir.

Similar pictures attributed to Massys are in the Leichenstein Gallery, Vienna, the Louvre, and at Munich.

Presented by Queen Victoria, at the wish of the Prince Consort, in 1863.

PARIS, LOUVRE.

2029. THE BANKER AND HIS WIFE.

0·71 × 0·68

Two half-length figures seated facing us behind a table covered with a green cloth. On the left the banker in a blue furred gown and black cap weighing gold coins, and on the right his wife in a red dress trimmed with grey fur and a brown hat, with a missal in her hands, leaning slightly towards her husband. On the table a crystal cup, a black velvet bag full of pearls, and a round mirror, in which is the reflection of a man reading near a window. Against the wall behind are shelves, on which are various articles.

Signed on a roll of paper "Quentin Matsys, Schilder, 1518."

ANTWERP.

245-47. PIETA.

Centre 2·60 × 2·70

A triptych painted in 1508 for the Joiners' Guild for the altar in their chapel in the Cathedral. In the centre the body of Christ at the foot of the cross mourned over by His friends and the holy women; the Virgin, sunk in the deepest grief, is supported by St. John; Joseph of Arimathea and Nicodemus, both very old men, sustain the head and trunk, while the

A DICTIONARY OF PICTURES

holy women anoint the wounds. The figures are nearly life size, and so arranged that each appears distinct and significant.

On the right wing the head of John the Baptist is placed on Herod's table, and musicians are playing on the top of an arch.

On the left wing is John the Evangelist in the cauldron of boiling oil, the executioners stirring the fire while the onlookers are disputing. In the background the Emperor Domitian and eight attendants, all mounted.

BRUSSELS.

299. THE LEGEND OF ST. ANNE.

Centre $2\cdot25 \times 2\cdot19$

A triptych. On the central panel is a group of fifteen life-sized figures; St. Anne and the Virgin are seated side by side facing us under a portico opening on to a landscape, and round about them are divers other members of the Holy Family.

On the wings are Joachim's offering, the angel's announcement to Joachim, and Joachim and St. Anne distributing their goods to the poor.

Commissioned in 1507 by the Confraternity of St. Anne at Louvain for their chapel in the Church of St. Pierre. Taken to Paris in 1794, but restored in 1815 to St. Pierre.

Purchased by the State in 1879 for 200,000 francs.

300. LA VIERGE DES SEPT DOULEURS.

$1\cdot80 \times 1\cdot80$

The Virgin sits at the foot of the cross with the dead Saviour stretched across her knees, the head to our left, at which she looks down. A large sword stretches across the picture from the left, the point of which pierces her bosom.

On either side of the canvas are three circular medallions, those on our left representing the Circumcision, the Flight into Egypt, and Christ with the Doctors in the Temple; and those on our right Christ bearing the Cross, the Crucifixion, and the Entombment.

Probably painted soon after 1505. It has suffered a great deal from restoration.

MASTER OF THE DEATH OF THE VIRGIN, THE. (See CLEEF).

MASTER OF THE LIFE OF THE VIRGIN, THE.

School of Cologne. Active 1463-1480. Apparently influenced by Lochner or Bouts. So called from the eight scenes from the life of the Virgin noticed below, which were painted c. 1470 for the altar in St. Ursula, Cologne.

LONDON, NATIONAL GALLERY.

706. THE PRESENTATION IN THE TEMPLE.

$0\cdot82 \times 1\cdot06$

In the centre an altar. Before it, on the step, Simeon, in profile to left, taking the Child, wrapped in a thin white scarf, from the Virgin, who stands on the step to the left, with St. Joseph behind her holding a candle. Behind him three women and a man. On the right stand six figures. Gold background, paved floor. (This is the last of the series.)

Presented by Queen Victoria, by the wish of the Prince Consort, in 1863.

A DICTIONARY OF PICTURES

MUNICH.

22. THE MEETING OF JOACHIM AND ANNA.

0·85 x 1·06

The scene is a bare landscape with a road coming down the centre, and the walls of the city ranging along the right. In the distance on the left Joachim, in a long cloak and cap, is asking his way of a shepherd seated among his sheep. In the middle distance, nearer the centre, he is listening to the angel, and in the right foreground he stands embracing Anna at the gate of the city.

23. THE BIRTH OF THE VIRGIN.

0·85 x 1·09

To the right, in a large room paved with tiles and hung breast-high with arras round the plain walls, is a large double bed, the foot of which is in the centre of the picture. To the left are two women sitting in front of a flat round basin on the floor, into which a third, nearest the centre, is emptying a cauldron of water, while the one next her dips her hands into the basin, trying its warmth. On the right another woman, kneeling, opens a long chest at the bedside, and offers a towel, which she has taken out of it, to the others. In the centre background, between the foot of the bed and the wall, two women stand talking, and to the right two more lean over the bed, one of them taking the infant from its mother, who lies on her back on the farther side of the bed. All the women, except the maid nearest the centre, have white veils over their heads.

24. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.

0·85 x 1·09

In the centre is a Gothic church without its western wall, approached by three flights of shallow steps, in the centre of which is the diminutive figure of the Virgin advancing towards Simeon, who stands at the top of the steps awaiting her. In the foreground, left and right, are groups of six and seven much larger figures in varied costumes, and in the centre two tiny dogs at play.

25. THE MARRIAGE OF THE VIRGIN.

0·85 x 1·05

The Virgin and St. Joseph, left and right, kneel facing each other, the priest standing between them in front of an altar joining their right hands. On the left and right stand groups of five and seven figures.

26. THE ANNUNCIATION.

0·85 x 1·05

The Virgin kneels at a carved wooden desk on the right facing us, the angel in a brocaded cope delivering his message from the left. The two figures are enclosed by the three sides of a large pew of carved wood set on a tiled floor. Two groups of little angels are peeping over the sides, and above, in the centre, are two still smaller groups and the Father.

27. THE VISITATION.

0·85 x 1·09

Four figures in the foreground of an open landscape. In the centre the Virgin (left) and St. Elizabeth standing face to face shaking hands. To the right a maid carrying a pair of pattens. In the left foreground the donor, an elderly man, kneeling in prayer, and in front of him a large representation of his arms and crest—a stag's head.

28. THE ASSUMPTION OF THE VIRGIN. $0\cdot84 \times 1\cdot05$

In the upper centre the Virgin, supported by two little angels, is received into heaven by Christ. Below is a large stone sarcophagus, the sides carved with saints in niches, at the ends of which, left and right, are the twelve Apostles looking upwards in adoration, the two nearest the centre kneeling.

MEMLING (Hans), c. 1430—1494.

Netherlandish School. Said to have been a pupil of Roger van der Weyden.

*LONDON, NATIONAL GALLERY.***686. THE VIRGIN AND CHILD AND ST. GEORGE.** $0\cdot54 \times 0\cdot37$

In the centre the Virgin is seated in a walled garden, her head turned slightly to the right, reading a book which she holds in her left hand. Her right clasps the Child, who sits in her lap looking to the left, His left hand on the book. On the left is a kneeling angel playing a lute; on the right, standing, three-quarters left, the dragon at his feet. In front of him kneels the donor. Behind the Virgin is a canopy, beyond which on either side are a landscape and the sea.

Purchased at Cologne at Mr. Weyer's sale in 1862.

*PARIS, LOUVRE.***2026. THE VIRGIN AND CHILD WITH THE FLOREINS FAMILY.** $1\cdot30 \times 1\cdot57$

In the centre is the Virgin, facing us, seated on a marble throne, behind which is hung a brocaded cloth of honour. The Child is sitting on her right knee with His left hand on an open book, which she holds with hers. On the right and left of the throne are two symmetrical groups of figures facing slightly towards it; on the right (our left) St. James stands behind the kneeling figure of the donor, as though presenting him to the Holy Child, and behind them are seven other kneeling figures. On the opposite side St. Dominic presents the wife of the donor, behind whom twelve women are kneeling.

Painted before 1489.

*BRUGES, HOSPITAL OF ST. JOHN.***TRIPTYCH.** $\text{Centre } 1\cdot72 \times 1\cdot72$

In the centre panel the Virgin seated on a throne in an open gallery. Two angels hover above holding a crown over her head. To the right is St. Catherine, to whom the Child, leaning forward on His mother's knee, gives the mystic ring. Behind her an angel playing an organ, and St. John the Baptist standing. To the left of the Virgin is an angel holding a book, and St. John the Evangelist. In the foreground St. Barbar is seated, reading. The capitals of the columns behind the

throne are sculptured with scenes in the history of the two St. Johns, and others are painted in the landscape background.

On the right wing is the decollation of the Baptist, and on the left St. John the Evangelist in the Isle of Patmos. On the outside of these wings two friars and two nuns of the hospital praying in a cloister, with their patron saints.

Painted in 1479.

THE SHRINE OF ST. URSULA.

A reliquary in the form of a miniature Gothic edifice, 0·87 high, 0·91 long, and 0·33 wide.

At one end the Virgin standing with the Child in her arms, and a kneeling sister on either side of her; at the other St. Ursula, standing, sheltering six of her companions under her cloak.

At the sides are (1) the arrival at Cologne, in the background an angel announcing to St. Ursula her martyrdom; (2) the arrival at Basle; (3) the arrival at Rome, the Pope giving his blessing; (4) the embarkation at Basle; (5) the arrival at Cologne; (6) the martyrdom, the archer bending his bow to a portrait of the famous Dechem, brother of the Sultan Bajazet, who was taken prisoner at Rhodes in 1482.

The lid is painted with six medallions, one of which represents St. Ursula in heaven surrounded by her companions, another the Virgin, and the rest angels, musicians.

Painted in 1489.

THE ADORATION OF THE KINGS.

0·46 × 0·57

A small triptych painted in 1478 for John and James Floreins, whose portraits are introduced into the picture on the extreme right—John reading a book of Hours, and James behind him. On the right wing (0·46 × 0·25) is the Virgin adoring the Child, and on the left the presentation in the Temple; and on the outside of the wings the Baptist and St. Veronica. The panels are still in their original frame.

THE NIEWENHOVEN DIPTYCH.

0·44 × 0·33

On the right-hand panel is the Virgin, full face, seated, holding the Child with her right hand as He sits on a cushion on a table. He stretches out His hand for an apple, which she offers Him. On the left-hand panel is the donor, Martin Nieuwenhoven, kneeling before a table on which is a book of Hours.

Painted in 1487. The panels are in their original frame.

BRUGES, MUSEUM.

THE MOREEL ALTAR-PIECE.

1·21 × 1·54

A triptych, dated 1484, painted for William Moreel. In the centre St. Christopher, leaning on a tree trunk for a staff, crosses the river with the Child on his shoulders. On the right is St. Maur holding a cross and an open book, and on the left St. Giles with a dog. In the background a hermit holding up a lantern is seen in a cave in some rocks on the bank of the river. On the right wing (1·21 × 0·69) is the donor, Moreel,

kneeling with his five sons and his patron saint, William de Maleval. On the left wing his wife, Barbara de Blaenderberch, and her eleven daughters, and her patron saint, Barbara. The figures in grisaille on the outside of the wings—the Baptist and St. George—were probably added in 1504.

FLORENCE, UFFIZI.

703. THE MADONNA AND CHILD AND ANGELS.

$0\cdot57 \times 0\cdot42$

The Virgin is seated, facing us, on a throne set under a circular arch, holding the Child in both hands. He stretches His hand to take an apple which an angel kneeling on the left offers to Him, while holding her violin and bow in her right. On the right is another angel playing the harp, and watching the others. The Virgin is in a dark red mantle, and a red canopy is over her head with festoons upheld by tiny naked children. Behind her is a brocaded cloth of honour, on either side of which is seen a landscape with buildings. At her feet is an Oriental carpet.

"None of the Italian Schools had at this date produced an altar-piece so luminous, so tender, and so beautiful."

Weale attributes the picture to Louis Boels.

MUNICH.

116. THE SEVEN JOYS OF THE VIRGIN.

$0\cdot81 \times 1\cdot89$

This remarkable picture represents the principal events in the life of Christ and the Virgin, not in separate compartments, but as one great whole, united in a landscape with an endless number of subordinate events. The centre foreground is occupied by the adoration of the Magi, to the left of which is the Nativity, and to the right the Resurrection. In the centre middle distance is Jerusalem, to the left the angel appearing to the shepherds, to the right a company of horsemen, and to the extreme right a mass of buildings.

Painted in 1479 for Peter Bultine, a currier, for the chapel of his guild.

METSU (Gabriel), 1630—1667.

Dutch School. Born at Leyden. Pupil of Dou.

LONDON, NATIONAL GALLERY.

839. THE MUSIC LESSON.

$0\cdot38 \times 0\cdot31$

A lady holding a piece of music seated towards the left, profile right, at an open virginal; facing her on the right a man in blue hose, a glass of wine in his hand. On the wall in the background are two pictures, *A Twelfth Night*, by Mitsu, in a gilt, and a Ruisdael in an ebony frame. On the lid and edge of the virginal is a Latin inscription.

Purchased with the Peel Collection in 1871.

PARIS, LOUVRE.

2458. THE VEGETABLE MARKET.

0·25 × 0·82

In the foreground to the left a woman (presumably a cook) is standing with arms akimbo abusing a market woman seated beside a barrow of vegetables. In the centre stands facing us a housewife in a yellow dress, with white apron and cap, with a pail hung over her arm, conversing with a young man. On the right is a spaniel barking at a cock on the top of a wicker cage. Behind these, under a large shady tree to the left, is a peasant with another wicker cage, a man in a large black hat, and (to the right) a Turk paying for a glass of wine. Beyond is the canal, and a background of red brick houses fronting it.

MUNICH.

424. THE FEAST OF THE BEAN KING.

0·80 × 0·97

An exceptionally broad and simple treatment of this popular theme with only four principal figures and two small children. On the left side of the small dinner-table the father, with a paper crown on his head, leans back in his wooden armchair as he empties a very long thin glass, holding his napkin up to his beard with his right hand. On the other side is his wife with a little child at her side in a baby chair, and beyond her an older woman holding a stone jug from which the glass has been filled. Behind the table is a small child, and all eyes are fixed on the father. In the background is a fiddler in cap and bells.

MICHELANGELO, 1475—1564.

Florentine School. Painter and sculptor. Son of Lodovico Buonarroti. Pupil of Domenico Ghirlandaio. His great works in painting are the frescoes in the Sistine Chapel.

LONDON, NATIONAL GALLERY.

790. THE ENTOMBMENT.

2·45 × 1·49

In the centre the dead Christ borne on a sling between St. John on the left and Mary Magdalene on the right. The body sinks back against St. Joseph of Arimathea, who bends forward over the head. Another sling is round Christ's chest. St. John stands full face gripping the sling with both hands, and supporting it on his raised right thigh. The Magdalene leans back, straining with her left arm on the sling. Behind her on the right stands Mary, the wife of Cleopas, with outstretched right arm. Before her in the right corner is the silhouette of the Virgin. In the left corner, kneeling, sitting back on her heels, is Salome; she gazes at her right hand held to her breast, her left hand supporting her right elbow.

Probably painted, but left unfinished, about 1500.

Formerly in the collection of Cardinal Fesch.

Purchased from Mr. Robert MacPherson in 1868.

809. THE MADONNA AND CHILD WITH THE BAPTIST AND ANGELS.

1·02 x 0·76

The Virgin is seated facing us in the centre holding an open book up to the left. The Child, standing in front of her, reaches across her with His right hand and grasps the book. Behind Him stands the infant St. John facing us, and on each side are two angels, those on the left being unfinished.

Perhaps designed at Bologna in 1494. Formerly ascribed to Domenico Ghirlandaio.

Purchased from the executors of Lord Taunton in 1870.

*FLORENCE, UFFIZI.***1139. THE HOLY FAMILY.**

Diameter 1·20

A Round. The Virgin, in a pale pink tunic and bluish-grey robe, is sitting on the grass, leaning back against the knees of St. Joseph, who sits immediately behind her, presumably on a low stool, holding the Child on his right. The Virgin's head is turned upwards to the left as she looks at the Child, and both her arms reach out to support Him, the right lying across St. Joseph's knee with the forearm raised, the left forearm covering her throat. The Child stands with His right knee bent, and His right foot on His mother's arm (the left being behind it), and both hands on her head as He looks down at her.

The foreground is perfectly flat grass, and is divided by a stone ledge passing just behind the group from a slightly lower courtyard surrounded by a stone parapet, on which are seen sitting or leaning two nude men on the left and three on the right. On the extreme right are seen the head and shoulders of a boy looking up at St. Joseph. Background of mountains and sky.

Probably painted in 1503 for Angelo Doni.

MILLAIS (Sir John Everett), P.R.A., 1829—1896.

British School. One of the original "Pre-Raphaelite Brotherhood," but elected A.R.A. in 1853. With the exception of No. 1506, these pictures have all been removed to the Tate Gallery, and are not included in the new catalogue of the National Gallery.

*LONDON, NATIONAL GALLERY.***1494. THE YEOMAN OF THE GUARD.**

55 in. x 44 in.

Life-size figure of an old soldier, seated in profile to left, in the picturesque uniform of the "Beefeaters." He holds a staff in his right hand, in his left a folded paper. The heads of three halberds are seen over the top of a screen in the background.

Signed and dated 1876, R.A. 1877.

1506. OPHELIA.

30 in. x 44 in.

She floats in a clear stream overhung with vivid green foliage, her head to the left, her hands on either side of her. The face is that of Miss Siddall, afterwards married to Rossetti.

Signed and dated 1852. Exhibited R.A. 1852.

1507. THE VALE OF REST.

40 in. x 68 in.

"The scene is the interior of a convent garden just at sunset. Two women are in the garden, which is illuminated by the light remaining in the western sky, while the rigid poplars, each like death's 'lifted forefinger,' make bars against the red, orange, and crimson of the west. The guarding wall of the enclosure is hidden by ash and other trees, filling the intervals of the loftier foliage. . . . One of the women is a novice, or lay sister, who, up to her knee in a grave, is busily and vigorously throwing out large spadefuls of earth. . . . Upon the prostrate head-stone, taken from the new-made grass, sits an elder nun holding a rosary, and with the long black of her robes sweeping the dark coarse grass." (Ruskin, "Academy Notes," 1859.)

Signed and dated, 1858. Exhibited R.A. 1859.

1509. THE NORTH-WEST PASSAGE.

70 in. x 88 in.

"It might be done, and England should do it."

In a parlour, near a window on the left which looks on to the sea, sits facing right a weather-beaten sea captain with a flowing white beard knitting his brows over the stories of search for the North-West Passage read out to him by his daughter, whose caressing hand lies upon his on his knee. She sits at his feet dressed in white with pink fichu and ribbons. On the table is a map of the polar regions, and on the floor green-bound log-books of former voyages; to the right a telescope and a glass of grog. On the wall behind hangs an engraving of Nelson and a coloured print of a ship in an ice-floe. On the right is a screen covered with "scraps," and draped with the Union Jack.

Signed and dated 1874. Exhibited R.A. 1874.

1657. THE ORDER OF RELEASE.

40 in. x 29 in.

A Highlander, out in the rebellion of 1745, wounded and imprisoned, is delivered by an order of release brought to him by his wife. Carrying her baby on her left arm, she presents it to the jailer who has admitted her, who examines it, while her husband lets his head fall on her shoulder; his collie dog jumps up and fawns upon him.

Signed and dated 1853. Exhibited R.A. 1853.

MILLET (Jean François), 1814—1875.

French School. His most famous picture—*The Angelus*—is in America.

PARIS, LOUVRE.

643 (bis). THE GLEANERS.

0·82 x 1·58

Under a bright midday sun, in a flat open harvest field, are three women in the foreground. Two, side by side, are bent in the act of picking up the wheat with their right hands as they move towards our left. The third is standing on our right turned away from us. In the background to the left are a couple of stacks, and a waggon with a full load approaching them.

MORETTO DA BRESCIA, 1498—1555.

Brescian School.

*LONDON, NATIONAL GALLERY.***625. ST. BERNARDINO OF SIENA.** $3\cdot52 \times 2\cdot28$

In the sky the Virgin and Child in glory are adored by St. Catherine and St. Clara. Below St. Bernardino holds aloft the name of Christ, and at the sides stand or kneel St. Nicholas of Bari, St. Jerome, St. Joseph, and St. Francis.

Probably painted as an altarpiece for some Veronese church.

Purchased from Lord Northwick's Collection in 1859.

*VIENNA.***218. ST. JUSTINA AND A KNIGHT.**6 ft. 3 in. \times 4 ft. 5 in.

In the centre of the foreground of an open landscape St. Justina, richly attired as a lady of the painter's time, stands facing us, her head turned to our right as she looks down at a man who kneels beside her with joined hands and looks up at her. In her right hand is a palm branch, and her left grasps the edge of her brocaded cloak which she has thrown around her. At her right side in the left foreground is the forepart of a white unicorn lying down.

"Majestic beauty dwells in her face, and melody of silvery colours combines with soft and highly blended modelling to produce an impression of great freshness and brilliancy." (C. and C.)

MORLAND (George), 1763—1804.

British School. Painter of landscape and animals; also of domestic subjects, many of which were engraved.

*LONDON, NATIONAL GALLERY.***1030. THE INSIDE OF A STABLE.** $1\cdot44 \times 2\cdot01$

Two horses and a pony are being led by a youth into a stable from a doorway on the right through which the light falls. To the left a man is stooping to gather up some straw.

This is one of the largest of Morland's pictures, and is usually considered his masterpiece. It was exhibited at the Royal Academy in 1791, and engraved by the artist's brother-in-law, William Ward, in 1792.

Presented by Mr. Thomas Birch Wolfe in 1877.

*LONDON, WALLACE COLLECTION.***574. A VISIT TO THE BOARDING SCHOOL.** $0\cdot60 \times 0\cdot73$

In a room opening on to the garden by a large door on the left the schoolmistress stands facing us, with two children at her side, who have just entered to greet their mother, who sits on the right with her hands out towards them. Beyond her, seated, is a young woman, and two little girls are peeping in at the open door.

Engraved in coloured mezzotint by William Ward in 1789.

MORONI (Giambattista), c. 1520—1578.

School of Brescia. Pupil of Moretto. A prolific portrait painter, but not of the greatest merit.

*LONDON, NATIONAL GALLERY.***697. A TAILOR.** 0.97×0.74

Half length, standing behind his board, three-quarters to right. He wears a silvery cream doublet and red trunk hose. In his right hand are his shears, and in his left a piece of black cloth.

Purchased at Bergamo in 1862.

MURILLO (Bartolomé Esteban), 1617—1682.

Spanish School. The most popular and prolific of the Spanish painters. His principal works are at the Museum in Seville and at the Prado, Madrid.

*LONDON, NATIONAL GALLERY.***13. THE HOLY FAMILY.** 2.89×2.08

The Child stands in the centre on a stone, full face looking upwards to the right. He is in a pale pink gown. The Virgin kneels on the left holding His hand. St. Joseph kneels facing us on the right, a lily in his left hand. Overhead is the mystic Dove proceeding from the Father, who is supported by angels.

Painted at Cadiz c. 1677. It was in the possession of the family of the Marquez del Pedrosa until 1810, and is known as "The Pedrosa Murillo."

In 1846 a petition was prepared for presentation to the House of Commons, and sent to a large number of the clergy for signature, accompanied by a woodcut of this picture, praying that certain pictures might be removed from the National Gallery as being "blasphemous and insulting to our holy religion and direct breaches of the Second Commandment."

Purchased from Mr. B. Owen in 1837.

1286. A BOY DRINKING. 0.62×0.46

Half length, slightly to left, leaning on his left elbow, holding a square wine flask, while with his right hand he raises a long glass to his lips. Dark background.

Bequeathed by Mr. John Staniforth Beckett in 1889.

*PARIS, LOUVRE.***1709. THE IMMACULATE CONCEPTION.** 2.74×1.90

The Virgin, draped in a white robe with a blue mantle thrown over her left shoulder, stands facing us, turned slightly to the left, her feet in the hollow of a "crescent moon," her eyes lifted heavenwards, her arms crossed on her breast; around her hover angels and cherubs.

Painted in 1678 for the Hospital de los Venerables Sacredotes.

Purchased in 1852 at the sale of Marshal Soult for 615,300 francs.

This is considered the finest of numerous versions of the same subject.

1716. THE ANGELS' KITCHEN.

1·80 × 4·50

Oblong. To the left two knights of Calatrava, introduced by a peasant, are watching St. Diego, who, lifted off the ground by the fervour of his devotion, with joined hands prays the Virgin for food for his convent. To the right are the angels busy preparing a meal, to the astonishment of the cook (a friar), who stands by the fire.

Signed on a scrap of paper in the left-hand corner, and dated 1646.
Painted for the Franciscans at Seville.

*MADRID.***960. THE HOLY FAMILY "DEL PAJARITO."**

1·44 × 1·88

The Holy Family in a room; St. Joseph seated holding the Child, who stands at his right side with a goldfinch in His hand, with which He amuses a dog seated on the floor in front of Him. The Virgin watches them from the left, where she is sitting winding yarn from a reel.

Painted in the artist's second manner.

964. "LOS NIÑOS DE LA CONCHA."

1·04 × 1·24

The Child and the infant St. John; the former, standing on the left, gives a drink of water in a shell to the latter, who kneels holding a cross in his left hand. On the left is a lamb. Above three cherubs. Landscape background.

Painted in the "vaporoso" manner.

972. THE IMMACULATE CONCEPTION.

2·06 × 1·44

One of the finest examples of this subject. Only the right half of the crescent is seen. Below it are four child angels with flowers, the one on the right supporting a long palm branch. In each of the upper corners four cherubim.

Painted for the Palace of St. Ildefonso.

N

NAIN, LE ([?] Antoine), 1588—1648.

French School. One of three brothers whose work is not distinguished with certainty.

PARIS, LOUVRE.

541. PEASANTS AT A MEAL.

0·92 x 1·17

In a bare room seven figures are grouped round a small table covered with a long cloth near the fireplace on the left. In the centre, seated at the far side of the table, is the master raising a glass in his left hand, and looking to right at an old man seated in profile on a stool, behind whom on the extreme right stands a boy, and in the background over the master's left shoulder a youth tuning a fiddle. On the left of the table sits another peasant on a bench nearly in profile, and behind him at the extreme left the mistress stands, and between him and the master in the background a small child seated. In the left foreground a little dog.

Signed and dated 1642.

"A singular anomaly amidst the pompous and theatrical art [of the French School] of the seventeenth century." (Burger.)

NATTIER (Jean-Marc), 1685—1766.

French School. A favourite painter of the royal Princesses and ladies of the Court of Louis XV. At Versailles one entire gallery is filled with his portraits of Princesses. A fine whole-length of Comte Maurice de Saxe is at Dresden (No. 783), and in the Museum at Marseilles is a celebrated picture of the Duchesse de Chateaurouz as Aurora ("Le Point du Jour").

LONDON, WALLACE COLLECTION.

453. LA CONTESSE DE TILLIERES.

0·80 x 0·63

Formerly called *Portrait of a Lady in Blue*. Half length, seated in a chair, full face, a young woman with her hair brushed back from her forehead. She is in a loose blue pelisse trimmed with fur, and sits looking at us with her arms crossed, the hands covered by her pelisse. Plain background.

O

OCHTERVELT (Jacob), c. 1635—c. 1700.

Dutch School. Pupil of Berchem, and perhaps influenced by his fellow-pupil, de Hooch.

LONDON, NATIONAL GALLERY.

2143. A LADY STANDING AT A SPINET.

0.78×0.63

In the centre a lady in rose-coloured satin stands in front of a spinet, facing left, her back to us. Her left hand rests on the keys. A man in a full-bottomed wig sits at the other side of the instrument. On the right is sitting a dog turning to a page-boy, who enters carrying a flask of wine.

Presented by Mr. H. J. Pfungst in 1907.

DRESDEN.

1811. DER GALANTE HERR.

0.81×0.60

In the centre, in a room, a young woman in a full white skirt and scarlet jacket edged with fur sits in profile to left looking up at a smiling gentleman, who stands peeling a lemon over a glass which the lady holds out to him in her right hand. Her left rests on her lap, where lies a toy dog to which a little girl, standing at her mother's knee with her back to us, is offering a bun. On the left is a table covered with an Oriental cloth, at the edge of which is a ewer standing on a circular tray.

ORCAGNA (Andrea), (?) 1308—1368.

Florentine School. Andrea di Cione, called Orcagna. Pupil of Andrea Pisano. With the exception of the altarpiece, noticed below, and another in Santa Maria Novella, Florence, all his paintings are frescoes.

LONDON, NATIONAL GALLERY.

569. THE CORONATION OF THE VIRGIN.

Centre 2.07×1.15

A triptych. In the centre Christ crowning the Virgin. Behind them a throne hung with blue and gold brocade patterned with birds. Two angels in scarlet stand left and right, and below are twelve more, eight of them kneeling, playing musical instruments.

In each wing (1.68×1.12) are twenty-four saints kneeling in tiers, amongst whom is St. Peter with a model of the Church of San Pietro Maggiore in Florence, for which the picture was painted.

Nos. 570–578 (each 0.92×0.48) are also portions of this altar-piece.

OSTADE (Adrian van), 1610—1685.

Dutch School. Pupil of Hals. Painter of small subject pictures.

*LONDON, NATIONAL GALLERY.***846. THE ALCYHMIST.** $0\cdot34 \times 0\cdot44$

A long room in perspective in deep shadow on the left. In the right foreground surrounded by implements is the old chemist in a peaked hat blowing the bellows at a furnace to heat a crucible. Two children and an old woman in the background.

Signed and dated 1661.

Purchased from the Peel Collection in 1829.

*LONDON, WALLACE COLLECTION.***202. BUYING FISH.** $0\cdot40 \times 0\cdot34$

"A woman buying fish at the door of a cottage. The composition consists of a female (on the right, at the door of a house which forms the background) with a child in her arms, whose attention is directed towards a man occupied cleaning a haddock on a form; another fish of the same kind lies near him, and on the farther side of the bench are a youth and a child looking on. The figures are seen to the knees. This picture is distinguished for its breadth of effect and brilliancy of colour." (Smith.)

Signed and dated 1661.

*PARIS, LOUVRE.***2496. THE SCHOOLMASTER.** $0\cdot40 \times 0\cdot33$

The master is seated in an armchair in the centre threatening a weeping boy with his ferrule. On either side of him are two children and an infant. At the right of the picture, at the foot of a staircase on which is a little boy with a basket on his head, is a group of children playing. At the left a child in a large hat is reading, and in the background others are at their lessons.

This little picture changed hands no less than four times between 1767 and 1784 for over 6,000 livres.

P

PALMA (Vecchio), 1480—1528.

Venetian School. Giacomo Palma, called Il Vecchio, as his kinsman was called Palma Giovane. "He stands in the front rank of the secondary post-Giorgionesque Venetians." His pictures are very numerous, especially his admirable variations of the *Sacred Conversation* and bust portraits of beautiful ladies; of the latter there are six fine examples at Vienna.

*LONDON, NATIONAL GALLERY.***636. PORTRAIT OF A POET.** $0\cdot82 \times 0\cdot61$

Half length, nearly full face, the body three-quarters right, the eyes left; with long bronze-red hair, slight beard, and moustache. He wears a quilted crimson and blue dress, showing the neck and white shirt, and a mantle round his shoulders. The gloved hand rests on his lap, the left arm on a book, a rosary on the wrist. Background of laurels.

Formerly ascribed to Palma, Titian, and Giorgione in turn.

Purchased in Paris in 1860.

*PARIS, LOUVRE.***1399. THE ADORATION OF THE SHEPHERDS.** $1\cdot40 \times 2\cdot10$

The Virgin is seated in front of a ruin ornamented with bas-reliefs, turning slightly to the right, holding the Child in a cradle towards a young kneeling shepherd. St. Joseph sits at her right side leaning on his staff. To the left is a kneeling *donatrice* in a grey dress trimmed with fur.

Two spurious signatures, *Titianus* and *Ticianno*, are in the foreground.

*DRESDEN.***191. THE HOLY FAMILY WITH ST. CATHERINE.** $0\cdot75 \times 1\cdot06$

The Virgin reclines with her back against the trunk of a large tree on the right, turning as she holds out the Child to the little St. John, who stands farther to the right, while St. Joseph is kneeling behind him. Opposite on the left sits St. Catherine watching the holy group, the centre being filled by a distant landscape, with a shepherd and his flock and a hilly background.

192. JACOB AND RACHAEL. $1\cdot46 \times 2\cdot50$

In the centre foreground of a landscape are Rachael (to the left) and Jacob embracing as they meet, a staff and bundle near her feet, and a dog near his. Behind them on the left are two shepherds, one sitting watching them, the other watering some sheep; and on the right flocks and herds. In the background on the left are heavy trees, and on the right wooded hills with some buildings.

This picture has been ascribed to Giorgione and to Cariani, but it is now generally considered to be Palma's.

189. THE THREE SISTERS.

0·88 × 1·23

Also called "The Three Graces." Half-length figures of three young women sitting together in a landscape. All are bareheaded, with hair parted in the middle, and are dressed in rich but plain silk dresses with very full sleeves, cut low round the necks. One sits facing us in the middle, her right hand over the shoulder of the second, whose head is bent towards her. The third, on the right, is nearly in profile, her left hand on the arm and her right playing with the hair of the middle one.

*NAPLES, MUSEUM.***II. HOLY CONVERSATION.**

2 ft. 10 in. × 6 ft. 6 in.

"The most successful of Palma's large holy conversations is that of the Naples Museum, where to the usual enticements of soft and portly shape and sunny colour Titianesque vigour and richness are superadded. The Virgin has taken her seat on a knoll within easy distance of a farm (background left) in an undulating country; the weather is fair and warm, and the sun plays upon the clouds and hills and bushes. The mirthful, cheery Child gives the blessing to a lady and her lord, whose heads and hands appear at the picture's edge (right lower corner) as they approach the foot of the knoll and are introduced by the wild, half-naked St. Jerome. To the left St. John the Baptist on one knee points with powerful gesture to them, and St. Catherine sits behind him." (C. and C.)

PERUGINO (Pietro), 1446—1523.

Umbrian School. Pietro Vannucci, generally called Perugino. Influenced by Signorelli and Verrocchio. The master of Raphael.

*LONDON, NATIONAL GALLERY.***288. THE VIRGIN ADORING THE INFANT CHRIST.**

The lower part of an altar-piece painted for the Certosa near Pavia in 1504, in three compartments, each measuring 1·27 in height, the centre being 0·64 and the sides 0·57 in width. In the centre the Virgin kneels, three-quarters to the left, adoring the Child, who lies on a white cushion looking up at her, while an angel, fronting us, looks up at her. On the right the Angel Raphael stands looking down at the boy Tobias, who holds his hand. On the left stands the Archangel Michael armed and winged, nearly full face, his shield between his feet, held by his left hand. Landscape background.

"Perugino's skill in the application of oils reached its highest development in this picture, while in respect of conception, sentiment, and design he never went further." (C. and C.)

Purchased from the Duke of Melzi at Milan in 1856.

1075. THE VIRGIN AND CHILD WITH SAINTS.

1·82 × 1·49

The Virgin stands facing us on a low pedestal in a black cloak over a red robe. To the left stands St. Jerome in a crimson habit turning half to right holding a missal. To the right St. Francis, full face, in a brown habit, holding a red cross and missal. The figures are surrounded by a

low stone parapet. Above two angels hold a crown over the Virgin's head. In the background a hilly landscape.

Painted in 1507 for the executors of a carpenter at Perugia for their chapel in S. Maria Nuova.

"A masterpiece, combining fine proportions with natural movement, Umbrian tenderness with facility of brush, and graceful outlines with bright warm colour." (C. and C.)

Purchased from the Baron della Penna at Perugia in 1879.

PARIS, LOUVRE.

1564. THE VIRGIN AND CHILD WITH ANGELS AND SAINTS.

Diameter 1·50

A Round. The Virgin with the Child on her right knee is seated on a stone stool on a low base upon a paved terrace which is enclosed by a plain, low, thick stone wall, beyond which, at either side of the picture, is seen a distant landscape. On either side of her stand St. Rose (left) and St. Catherine fronting us, the former holding a cup in her left hand and a rose branch in her right, the latter a book in her right and a palm branch in her left. Between these three figures, standing on the parapet behind, are two angels looking down in adoration with clasped hands.

Painted in 1491.

"It represents Perugino in his ascending period, a genuine painter of Perugia still, but fortunate in having instilled a new life and beauty into the art of his countrymen." (C. and C.)

1509. APOLLO AND MARSYAS.

0·39 × 0·29

A small picture, known as "The Morris-Moore Raphael," but now ascribed to Perugino. At either side, in the foreground of a varied landscape, are the nude figures of Apollo (right) standing fronting us, but with his head turned to left, and Marsyas, who is seated in half profile playing on a reed. Between them on the ground stands a lyre.

FLORENCE, PITTI.

164. THE DEPOSITION FROM THE CROSS.

2·16 × 1·94

The Saviour's body is supported in its winding sheet on a stone by Joseph of Arimathea; the head (to the right) is held up by the Magdalene, the left arm by the Virgin. Mary Cleophas with arms extended stands behind, with Mary Salome kneeling at her side between the Virgin and a youth who stoops to raise the corners of the cloth at the feet. St. John and the wife of Zebedee stand behind the Magdalene, and to the left Nicodemus shows the nails of the Crucifixion to an old man and another youth. The background is an elaborate landscape with a river and a view of the city of Jerusalem.

Painted in 1495 for the Convent of Santa Chiara, Florence.

PHILLIP (John), R.A., H.R.S.A., 1817—1867.

British School. Born at Aberdeen. Three times visited Spain, where his most successful work was painted.

*EDINBURGH, NATIONAL GALLERY.***145. "LA GLORIA."**

62 in. x 91 in.

A representation of a Spanish "wake" on the death of an infant. On the left through a curtain is seen the interior of the house where the dead child lies. At the doorway sits the mother heedless of the festivities which are going on in the bright sunlight outside. The principal figures in the centre are a dancing girl in a pink gown and white petticoats and her partner, who stands posturing just beyond her. In the background on the right is a house, from the balcony of which two people watch the proceedings; and in the centre, over a street, the child's bird released from its cage, which hangs above the mother's head, is seen flying away.

Signed and dated 1865.

Purchased at Sir John Pender's sale for 5,000 guineas.

PIERO DI COSIMO, 1462—(?) 1521.

Florentine School. Pupil of Cosimo Rosselli, after whom he was called.

*LONDON, NATIONAL GALLERY.***698. THE DEATH OF PROCRIS.**

0·64 x 1·82

She is lying on her right side, facing us, in a field of flowers, a red and orange mantle over her hips. On the left is a satyr kneeling at her head holding her left shoulder; on her right her hound Lælaps, the gift of Diana, sits watching her. In the background the sea.

Purchased in Florence in 1862.

*CHANTILLY.***13. "LA BELLA SIMONETTA."**

"A magnificent profile of a female (bust all but naked to the waist), with hair in tresses and twisted with pearls and hanging ornaments representing hearts, with a jewel on the top of it. A jewelled serpent is twined round her neck. A scarf with variegated stripes is about her form, and the head is detached on clouds topping a landscape of water and hills. This all but life-size portrait bears the inscription SIMONETTA JANVENSIS VESPUCCIA." (C. and C.)

The modern editors give this to Piero di Cosimo as a picture of Cleopatra, pointing out that the inscription is a later addition.

Both this and the picture in the Pitti Gallery have, however, laid claim to be the portrait mentioned by Vasari as being in the palace of the Medici.

Simonetta appears to have been a Genoese (Janvensis) of noble family of whom Giuliano de' Medici was enamoured.

*FLORENCE, UFFIZI.***81. THE IMMACULATE CONCEPTION.**

2·04 x 1·72

In the centre the Virgin in a green mantle over a red robe stands facing us on a small stone pedestal, on the front of which is carved in low relief the

Annunciation. She looks upward as the light from the mystic Dove overhead descends upon her. Her left hand is raised, her right at her waist. To left and right of the pedestal are kneeling in the foreground St. Catherine and St. Margaret, and behind them stand on the left St. Anthony holding a lily wand and St. John the Evangelist, and on the right St. Peter and St. Philip. Behind these groups the landscape background rises sharply to high rocks surmounted by palm-trees.

Painted for the chapel of the Tedaldi in the Annunciata.

PIOMBO (Sebastiano Luciano, called del), (?) 1485—1547.

Venetian School. Pupil of Giovanni Bellini and Giorgione; but influenced at Rome by Raphael and Michelangelo.

LONDON, NATIONAL GALLERY.

I. THE RAISING OF LAZARUS.

3·80 x 2·87

Christ stands towards the left on a step, His right hand raised, His left pointing across to the right where Lazarus is seated ridding himself of his grave-clothes. In the centre is a woman kneeling gazing up at Christ, and in the left foreground an old man kneeling at Christ's feet. Another woman is standing behind His outstretched hand, her head averted. In the right foreground a man kneels beside Lazarus. In the background are many more figures and a varied landscape.

Painted at Rome in 1517-19 for Giulio de' Medici (afterwards Pope Clement VII.) to be placed with Raphael's *Transfiguration* in the Cathedral of Narbonne. Both were publicly exhibited in Rome, some preferring the work of Sebastiano.

According to Vasari, he was assisted by Michelangelo in the design of parts of the picture, but this is questionable.

Signed SEBASTIANVS VENETVS FACIEBAT.

The picture remained at Narbonne till it was purchased by the Duc d'Orleans early in the eighteenth century. It was brought to England in 1792 with the rest of the Orleans Gallery, and was acquired by Mr. Angerstein, with whose pictures it was purchased in 1824.

FLORENCE, UFFIZI.

1123. "LA FORNARINA."

0·62 x 0·42

Bust length, the face turned towards the left. Waving hair crowned with a wreath of golden laurel leaves. She wears a blue dress over a white chemisette. Over her left shoulder is a fur stole, which she holds with her right hand. Dark green background.

This picture, which is dated 1512, was long supposed to be Raphael's portrait of his mistress, a baker's daughter.

BERLIN.

259B. PORTRAIT OF A YOUNG ROMAN WOMAN.

0·76 x 0·60

Nearly half length to left, the head turned towards us, the eyes meeting ours.

"The hanging raven hair, bound in a mass at the back of the neck, is set off by a pretty, striped cloth tied over the crown of the head. The low white dress and pink sleeves show the neck and throat; the right hand supports

the fur collar of a bright red mantle, the left (extended to the left-hand corner of the canvas) grasps the handle of a basket filled with fruit and flowers—all this on a dark ground of wall broken by an opening to the left, beyond which we see the red glow of evening in a clouded sky and ranges of hills dotted with houses." (C. and C.)

Purchased in 1885 from the Duke of Marlborough.

PETROGRAD, HERMITAGE.

THE ENTOMBMENT.

8 ft. 6 in. × 6 ft. 6 in.

"The *Pietà* at the Hermitage is one of the best that Luciano finished under the early influences which reacted upon his style at Rome, having all the charm of Venetian tone, yet much of the power and classic grandeur derived from Michelangelo. There is no picture of Venetian make in which the energy of passion is more nobly and more vigorously presented. . . . Christ, outstretched on the grave-clothes, is partly raised on the right elbow, His drooping head one of the best moulded types that Sebastian ever brought out, His frame, of select proportion, dead yet solemn and calm in death. Behind the body to the left the Virgin sinks into the arms of Nicodemus and one of the Marys. Behind them Joseph points to the tomb from which the slab is being raised. . . . Michelangelo's spirit predominates in the man raising the cover of the sepulchre with a lever and his companion, who answers the shout of Joseph. In contrast with all this we have the calm, sweet landscape of simple line, with its detail of house and church and farm, and a hot sunset horizon full of air and mystery." (C. and C.)

PISANO (Antonio or Vittore), 1399—1455.

School of Verona. Called Pisanello. Pupil of Stefano da Zevio, and influenced by Gentile da Fabriano. Chiefly famous as a medal-list, his pictures being very few.

LONDON, NATIONAL GALLERY.

776. ST. ANTHONY AND ST. GEORGE.

0·45 × 0·29

The two men stand facing each other on the bare ground in front of a pine wood, the sky-line of which is on a level with their throats. St. Anthony on the left, with a very long white beard, in a brown cloak over a reddish gown and cowl, his gaze fixed on the other as he holds out his little golden bell in his left hand and grasps his staff under his arm with his right. A boar lies on his left side. St. George on the right in silvered armour and a very broad-brimmed Tuscan hat. His back is slightly turned towards us, showing a cross on a kind of cloak or tabard which hangs from beneath his shoulder-pieces. He is looking down at St. Anthony's bell. At his side lies the dragon, and over his shoulder are seen two horses' heads. The sky is nearly filled by a golden glory containing the Virgin and Child.

Presented by Lady Eastlake in 1867.

1436. THE VISION OF ST. EUSTACE.

0·53 × 0·64

To the left the saint in a gold tunic and blue head-dress on a horse covered with trappings; facing him (to the right) a stag with the crucified Saviour between the horns. The background is a landscape of wood

and rocks, through which runs a small stream. In the foreground a greyhound is chasing a hare, and various other animals and birds are disposed about the landscape, including another stag on the left and a bear among the rocks on the right. Above the wood in the distance are pelicans and swans in a marshy landscape.

Purchased from the Earl of Ashburnham in 1895.

POLLAIUOLO (Antonio), 1432—1498.

Florentine School. The son of Jacopo Benci, a poultier, and elder brother of Pietro, a far inferior painter, but who seems to have worked with Antonio. "His workshop was the most popular in Florence, and he the most renowned draughtsman of his day." (Vasari.)

LONDON, NATIONAL GALLERY.

292. THE MARTYRDOM OF ST. SEBASTIAN.

2·89 x 2·01

High up on a tree trunk, his upturned face reaching the top of the canvas, the martyr stands with his hands bound behind him, his feet on the stumps of lopped boughs. He is clad only in a loin cloth. In the foreground is a row of four archers, and beyond the tree on either side one more. The two in the centre have cross-bows, and are stooping in the act of winding them up, the one on our left having his back to us. The other four are in the act of shooting up at the saint. The background is an expanse of landscape, with a rider in the centre.

Painted in 1475 for the chapel of the Pucci family in the Church of SS. Annunziata in Florence.

Purchased from the Marchese Pucci in 1857.

BERLIN.

73A. DAVID.

0·46 x 0·34

A small whole-length figure facing us, slightly turned to right, standing in a plain niche, with the head of Goliath between the feet. He is bare-headed, with thick long hair parted in the middle, and wears a dark gown lined with white fur reaching below the knees, but looped up in front through a girdle, showing bare legs and short trunk. The left hand is at the girdle, the right hanging down.

PORDENONE, 1484—1540.

Venetian School. Giovanni Antonio, called Licinio, or more generally Pordenone, from his birthplace. There are no examples of his work in English galleries.

PARIS, LOUVRE.

1593. PORTRAIT OF A MAN.

1·99 x 0·82

Half length, turned slightly to the right, the head turned towards the left. A man of mature years with a black beard. His right hand rests on the hilt of his dagger, his left arm rests on the base of a pilaster in the background.

Ascribed to Titian in the official catalogue.

"The drawing is not as simple, the colour not as fresh or as natural, as Titian's . . .; it is, in fact, a very fine production of Pordenone's brush." (C. and C.)

VENICE, ACADEMY.

316. THE GLORY OF ST. LAURENCE GIUSTIANI.

4·10 × 2·25

Round top. St. Laurence is standing in a recess at the back of a chapel facing us, his right hand raised in benediction, his left holding a large book. He is in a white surplice and black skull cap. The lower half of his figure is concealed by that of St. Francis, who kneels in the left foreground before the lamb held by St. John the Baptist, who stands on the right clad only in a skin, his left foot resting on a fragment of a pillar. Behind these stand on the left St. Augustine, with mitre and crosier, and on the right St. Bernard, beyond whom are seen the heads of two kneeling figures close to St. Laurence. The ceiling of the recess behind St. Laurence's head is frescoed with two peacocks.

Supposed to have been painted in 1532 in settlement of a debt of 100 ducats, the claim for which had been bequeathed to the Friars of Santa Maria dell' Orto in Venice.

321. THE VIRGIN OF MERCY.

2·80 × 2·99

A square canvas; the Virgin stands on clouds with arms outstretched, her mantle held out wide on either side by four baby angels. Below her, and behind a low parapet running across the foreground of the picture, is seen the bust of a monk in prayer, on either side of whom are grouped along the parapet numerous members of the Ottobon family, for whom the picture was painted—five men on the left, and five women and a little boy on the right. Behind these stand under the Virgin's hands, and backed by her outspread mantle, Blessed Angelo on the left with a sword fixed in his head, and on the right Blessed Simon Stock with a lily over his shoulder. Plain background.

MADRID, PRADO.

288. THE VIRGIN BETWEEN ST. ANTHONY AND ST. ROCH.

(See Giorgione.)

POTTER (Paulus), 1625—1654.

Dutch School. "Unrivalled among the masters of the seventeenth century in the precision, finesse, and dramatic force with which he characterises cattle and other animals." (Wallace Collection Catalogue.)

LONDON, NATIONAL GALLERY.

849. LANDSCAPE WITH CATTLE.

0·57 × 0·52

On the left, in shadow, a horse and cart before a barn, a dog, and some sheep. In the centre a cow grazing on a bank in sunlight. Farther to the right a horse, a man, three cows, and a sheep. Bright blue sky.

Signed and dated 1651.

Purchased from the Peel Collection in 1871.

LONDON, WALLACE COLLECTION.

189. HERDSMEN WITH THEIR CATTLE.

0·37 × 0·41

"The strawyard of a farm, having on the right a shed and sheep-cot, near which are two peasants sitting on the ground taking their repast

and a little dog begging for a morsel; on their right are a ram and a ewe standing together, and behind them lies a sheep under the cot. On the opposite side are a yellow and white cow lying down, a red one standing by, and an old horse close to them. A few slight trees rise behind the hut, and beyond a sort of fence which bounds the yards is seen the distant country. The appearance of a fine evening adds a charm to the scene. A beautiful example." (Smith.)

Signed and dated 1648.

THE HAGUE.

136. THE YOUNG BULL.

2·38 x 3·45

A brown shorthorn bull, as large as life, with a broad irregular streak of white on his shoulder and foreleg, standing in profile to left, the head turned slightly towards us, on a slight eminence in a flat landscape. Beside him on the left of the picture is a tree, under which are grouped a cow with a white face lying towards us, a sheep and a lamb, and a ram, behind which is a herdsman standing with his left hand on the trunk of the tree.

The popularity of this picture is possibly due in some manner to the fact observed by Waagen that "the cattle are so true to nature as not only to appear real at a certain distance, but even to keep up the illusion when seen near, the single hairs on the cow's head being seemingly palpable to the touch."

PETROGRAD.

1051. THE FARM.

0·81 x 1·16

In a meadow surrounded by trees, in front of a cottage on the right, are grouped seven cows, ten sheep, two goats, three horses, and an ass, standing or lying. In the centre two cows and an ox. To the right is a groom holding a horse. In front of the cottage is an old woman washing linen on a stone beside a well. Close beside her is a little boy seated on a block of wood, and a dog springing at him, while an old man strikes at it with his hat. On the left is a woman milking a cow. Background of pasture and cattle.

Signed and dated 1649.

This picture was taken to France from Kassel in 1806, and presented by Napoleon to the Empress Josephine for her collection at Malmaison. It was bought by the Czar Alexander I. in 1815 for 190,000 francs.

R

RAPHAEL, 1483—1520.

Umbrian School. His principal works are frescoes in the Vatican, Rome. Of the numerous "Madonnas" and other pictures ascribed to him there are many that must have been completed by his pupils.

*LONDON, NATIONAL GALLERY.***168. ST. CATHERINE.** 0.71×0.54

Three-quarter length, St. Catherine stands facing us, her head upturned to the left. Her right hand is on her breast, her left arm rests upon a heavy wooden wheel. She is in a low-necked dark grey robe with green sleeves and a crimson mantle. The background is a peculiarly beautiful landscape with buildings beyond a lake on the left.

Painted about 1507.

Formerly in the Aldobrandini Collection.

Purchased from Mr. Beckford in 1839.

744. THE GARVAGH MADONNA. 0.38×0.33

Seated under a cloister, the Virgin reaches down to the right to embrace with her left arm the little St. John, who, standing at her knee, has reached up to give a pink to the Child seated on His mother's lap. Background of buildings and mountains.

Formerly known as "The Aldobrandini Madonna," from having been in the Aldobrandini Collection in the Borghese Palace, Rome.

Sold to Lord Garvagh, from whom it was purchased in 1865.

1171. THE ANSIDEI MADONNA. 2.15×1.48

A large altar-piece with a round top. On a pedestal, knee high, under a canopy, the Virgin is seated on a throne with the Child on her right knee and an open book on her left. On either side of the pedestal stand St. Nicholas of Bari and St. John the Baptist. The former, on our right fronting us, in episcopal vestments and mitre, his crosier in his right hand and a missal in his left. The latter, nearly in profile, looks up at the Virgin; he is clothed in a red mantle and a pelt. His crossed staff is of crystal.

Painted in 1506 for the chapel of the Ansidei family in the Servite Church of San Fiorenzo at Perugia.

Purchased from the Duke of Marlborough in 1885.

2069. THE MADONNA OF THE TOWER. 0.76×0.63

Seated facing us, turned half left, the Child standing on her knee with His arms round her neck. She clasps Him to her breast with her right hand, and supports His foot with her left. She is in a deep greenish-blue dress with grey sleeves and scarlet undersleeves, with a veil over her head. Landscape background with a mountain on the right and a tower half hidden in a wood on the left.

Presented by Miss Eva Macintosh in 1906.

*PARIS, LOUVRE.***1498. THE HOLY FAMILY.**

2·07 x 1·40

The Virgin, half kneeling towards the left, in a pink robe and blue mantle, takes the Child in both hands under His arms as He steps out of His cradle, which lies in the left foreground. Behind it sits St. Elizabeth holding the infant St. John, who clasps his hands in adoration of the Child. At the back are standing on the right St. Joseph leaning on a balustrade, on the left an angel, whose outstretched arms hold a bunch of flowers over the mother and Child, and in the centre another angel.

Called "La Grande Sainte Famille de François I."

1496. "LA BELLE JARDINIERE."

1·22 x 0·80

In the foreground of a flowery mead, backed by an open landscape, the Virgin is seated on a rock, turned slightly to our left, her right hand supporting the Child, who stands at her knee, her left holding His left arm, which rests on her lap. He presses His right hand against her knee, and with His left seems to be reaching for the book which His mother has been reading. Slightly to our right kneels the infant St. John on his right knee, his left hand resting on his left knee, and his right hand holding his crossed staff.

1505. PORTRAIT OF BALTASAR CASTIGLIONE.

0·62 x 0·7

Bust length to left, head turned full face, the eyes meeting ours. Hands joined. Dressed in a black velvet tunic with full grey sleeves over a white linen shirt, and a broad black cap with tabs worn to one side. A man of middle age with full beard and moustache.

Painted in 1515.

1497. "LA VIERGE AU VOILE."

0·68 x 0·44

The Virgin, kneeling to left, with her left arm embraces the little St. John, who kneels beside her adoring the Saviour; with her right outstretched she lifts a veil from the Child, who lies asleep facing us. Background landscape and ruins.

*CHANTILLY.***39. THE MADONNA OF THE HOUSE OF ORLEANS.**

0·29 x 0·21

Three-quarter length, seated in half profile to the right, in a plain closely-fitting robe cut square at the neck. She is sitting on a stool looking down at the Child, who repose at full length on her right knee, His left foot supported by her right hand and His shoulders by her left. His two hands are stretched upwards to her neck, and His head is turned towards us. Background on the left a curtain, and on the right a shelf with some pots on it.

*FLORENCE, PITTI.***61. PORTRAIT OF AGNOLO DONI.**

0·62 x 0·44

Half length, three-quarters to right, leaning his left arm on a balustrade, the hand held downwards, meeting the other, which rests against his body. He is in a black tunic, full red sleeves, and flat black cap. He is clean shaven, his hair falling on his neck on either side.

59. PORTRAIT OF MADDELENA DONI.**0·62 × 0·44**

The wife of Agnolo. Half length, seated towards the left, but full face. Long fair hair. Red dress with blue sleeves. Hands crossed at the waist. Landscape background, with one tall tree on the left.

This and the foregoing were painted in 1504 in Florence.

178. LA MADONNA DEL GRANDUCA.**0·84 × 0·56**

Half length, full face, standing with the Child on her left arm supported by her right. Both look downwards, the Child's head also being turned towards us.

Painted about 1507.

"This picture excels all Raphael's previous Madonnas in the charm of a profound feeling. We feel that no earlier painter had ever understood how to combine such beauty with so intense an expression." (Knackfuss.)

It derives its name from having been in the possession of the Grand Duke Ferdinand III.

165. LA MADONNA DEL BALDACCHINO.**2·76 × 2·19**

A large altar-piece left unfinished in 1507, and completed by a pupil. The Madonna with the Child on a throne set on a double pedestal under a canopy with curtains held back by two angels, on her left St. Peter and St. Bruno, on her right St. Anthony and St. Augustine standing. At the foot of the throne two boy angels stand holding a scroll of music. The background is a semicircular alcove.

174. THE VISION OF EZEKIEL.**0·40 × 0·30**

The Almighty in a glory of cherubim, His outstretched arms supported by two little angels. Below are the mystical forms of the ox, eagle, and lion, the emblems of the Evangelists. To the right a ray descends from on high illuminating the prophet.

229. "LA GRAVIDA."**0·66 × 0·52**

The portrait of a woman, half length, turned slightly to the right. She has a cap on her head and a gold necklace. One hand rests on her body, the other holds her gloves.

Probably painted about 1504.

245. "LA VELATA."**0·82 × 0·60**

Half length, turned slightly to left. Hair parted in the middle. A veil or scarf falls from the back of her head over her shoulders. She wears a yellow dress with a full striped sleeve over a white chemise tied with a small bow on either shoulder, and a necklace. Her right hand is pressed against her bodice. Her eyes meet ours.

This picture is officially catalogued as "Portrait of the Lady he loved, called La Velata," and is claimed to be the portrait of "La Fornarina" spoken of by Vasari.

Knackfuss denies that it is by Raphael at all.

151. LA MADONNA DELLA SEGGIOLA.

Diameter 0·71

A Round. The Virgin seen at half length seated on a chair in profile to right with her face turned to us, with the Child in her lap, who leans against her bosom in a happy child-like attitude. Behind Him on the right stands the little St. John with hands folded.

40. PORTRAIT OF POPE LEO X.

1·55 × 1·19

Three-quarter length, seated, facing half left, at the corner of a small table covered with a red cloth, looking upwards to left. His left hand, holding a lens, rests on the corner of the table, and his right on an illuminated choral book which lies on the table in front of him, together with a silver bell. His robe is of white brocaded satin, over which is a plain cape with a narrow edge of white fur, and a cap to match. Behind him on either side are seen the heads and shoulders of Cardinal Giulio de' Medici, who was later Pope Clement VII. (right), and Cardinal de Rossi.

This picture, painted in 1517, was copied by Andrea del Sarto in 1525 with such fidelity as to raise doubts whether this or the picture in the Naples Museum is the original.

79. PORTRAIT OF POPE JULIUS II.

0·99 × 0·82

An old man with a full white beard looking downwards. Three-quarter length, seated in a papal chair facing half right; in a crimson cap and cape with narrow edging of white fur over a white robe. Arms resting on the arms of the chair, a handkerchief in the right hand.

As many as nine repetitions by Raphael's pupils are known, of which one is in the National Gallery (No. 27).

*FLORENCE, UFFIZI.***1129. LA MADONNA DEL CARDELLINO.**

1·06 × 0·75

The Virgin is seated on a rock in an open landscape, the Child standing between her knees with His left hand at His side, His right extended upwards to a goldfinch which rests on the little Baptist's right hand on the Virgin's knee. In her left hand the Virgin holds an open book, and with her right embraces the Baptist.

1123. LA FORNARINA.

(See under PIOMBO.)

*MILAN, BRERA GALLERY.***472. LO SPOSALIZIO.**

1·70 × 1·18

Mary and Joseph stand facing each other in the centre; the High Priest between them joins their hands; Joseph is in the act of placing the ring on the Virgin's finger; behind her stand a group of five maidens; behind Joseph are four suitors, and in front of him a fifth, breaking their rods, Joseph's alone blossoming into a lily, which, according to the legend, signified that he was the chosen one. In the background is a circular-domed building representing the Temple at Jerusalem.

Painted in 1504 for the Church of San Francesco at Perugia.

"A masterpiece of Raphael's Umbrian period." (Knackfuss.)

ROME, VATICAN GALLERY.

16. LA MADONNA DI FOLIGNO.

3·20 x 1·94

A large altar-piece with a round top painted for the Papal Chamberlain, Sigismondo de Conti of Foligno.

In the upper part the Madonna is seated on clouds within a halo surrounded by cherubim, the Child standing on her left knee. Below in the centre foreground is a little naked angel holding a tablet in both hands and looking upwards. On the left kneels St. Francis, with the Baptist standing behind him; on the right kneels the Chamberlain, St. Jerome behind him with his hand laid on his head. In the background is seen the town of Foligno under a rainbow, with a bomb or thunderbolt falling into it.

THE CORONATION OF THE VIRGIN.

A large picture with a round top. In the upper part upon a floor of clouds the Virgin (left) and Christ are seated turned slightly towards each other. Christ holds the crown above the Virgin's head with His right hand, His left slightly uplifted. The Virgin sits looking downwards with hands joined. On the left stand two angels, one of them playing a tambourine with both arms upraised. On the right stand two others playing violins. Above in a cloud background are eight cherubim, and two more are crouched at the sides of the central group.

Below the twelve Apostles stand grouped behind and at the sides of an open sarcophagus, from within which are springing lilies and roses.

The predella pictures are *The Annunciation*, *The Adoration of the Kings*, and *The Presentation in the Temple*, Raphael's drawings for which are still preserved at Stockholm, Paris, and Oxford.

Painted at Perugia in 1502 for Maddalena degli Oddi for the altar of the Franciscan Church there. This was Raphael's first important commission, when he was not yet twenty years old.

ROME, BORGHESE GALLERY.

369. THE ENTOMBMENT.

1·84 x 1·76

The Saviour's body lies with the head to the left, supported between two disciples, and on the knee of one of the holy women in the centre. Two other disciples stand behind on the left, and on the right in the middle distance is a group of three women supporting the fainting mother.

Landscape background with a river on either side, on the right being seen Calvary.

Painted in 1507.

MUNICH.

1050. LA MADONNA DELLA CASA TEMPI.

0·75 x 0·52

Half length, standing half right, the Child clasped to her with both hands, His cheek pressed to hers.

Painted about 1507.

DRESDEN.

93. THE SISTINE MADONNA.

2·65 x 1·96

The Madonna is seen standing on clouds against a radiant golden background thronged with cherubim, holding the Child in both hands against her right shoulder. To her left is St. Barbara kneeling, and to her right in the foreground Pope Sixtus II. A curtain drawn back encloses the upper part of the picture on each side. On a ledge at the foot two little boy angels lean looking upward.

Painted in 1516 or 1517 for the high altar of the Church of San Sisto at Piacenza.

"Truly a rare and matchless work." (Vasari.)

VIENNA.

29. THE MADONNA OF THE MEADOW.

1·13 x 0·88

The Madonna is seated in a foreground of flat country, beyond which is a lake flanked by distant hills. Her right foot is extended to the right, but her head and body are fronting us as she holds the Child, who stands in profile to left in front of her, and with His right arm uplifted grasps the top of the crossed staff which the infant Baptist, kneeling on the left, is holding up with both hands, while the Virgin's glance is directed downwards upon him.

Painted about 1507.

BERLIN.

248. LA MADONNA DELLA CASA COLONNA.

0·77 x 0·56

Half length, the Madonna sitting with the Child on her right knee, supporting Him with her left hand and holding an open book in her right as she looks down at Him. He has His left hand on her shoulder, and with His right arm extended clutches the top of her bodice. Landscape background.

247A. LA MADONNA DEL DUCA DI TERRA NUOVA.

Diameter 0·86

A Round. Three-quarter length. The Virgin is sitting facing us in front of a plain stone parapet which cuts across the picture. She looks down at the Child, who reclines on her lap supported by her right hand, and is taking a scroll from the little St. John, who stands on the left. On the right is an infant angel. Landscape background with buildings and rocks.

141. THE SOLLY MADONNA.

0·52 x 0·38

Half length. The Virgin is sitting facing us, reading a small book which she holds up in her right hand, while her left touches the outstretched right foot of the Child, who is sitting in her lap with His head turned to the book. Landscape background.

This and the following (No. 145) and the *Conestabile Madonna* at Petrograd are three of the earliest of Raphael's Madonnas. It was formerly in the Solly Collection.

145. THE PICTURE OF THE THREE SAINTS.

0·34 × 0·29

Half length. The Virgin sits facing us, but with her head turned towards the Child, who is seated on her right knee with His right hand raised. Behind, on either side, are seen the heads and hand of St. Jerome (left) in a Cardinal's hat, and St. Francis, bareheaded, in monk's habit. In the background are two spires of distant buildings.

*MADRID, PRADO.***299. CARDINAL ALIDOSIO.**

0·78 × 0·61

Half length, seated, slightly to left in cape and biretta, the left arm bent along the foot of the canvas, a young man with an aquiline nose.

One of the finest and best preserved of Raphael's portraits.

296. THE HOLY FAMILY WITH THE LAMB.

0·29 × 0·21

The Virgin, kneeling, holds both shoulders of the Child, who is mounting the back of a lamb which lies, head towards us, in the left foreground. On the right, watching Him, stands Joseph, leaning on his staff, which is planted in front of the Virgin in the centre foreground. Landscape background, with hills and buildings on the left and a tree on the right.

Signed and dated, 1507.

303. THE HOLY FAMILY WITH THE LIZARD.

1·44 × 1·10

The Virgin sits facing us, with her left arm resting on a high fragment of a ruined Roman tomb. The Child is on her right knee, which rests on a cradle in the left foreground, and behind which stands the little St. John with his right foot on the edge of it. He is unfolding a scroll inscribed, "Ecce Agnus Dei," and the Child turns His face upwards to His mother as though to ask her about it. St. Joseph leans on the stone at the Virgin's right elbow.

Landscape background, with a large shady tree in the centre.

297. THE MADONNA WITH THE FISH.

2·12 × 1·58

A large altar-piece painted for the Church of St. Domenico at Naples. The Virgin is seated on a marble throne with the Child standing on her left knee. Both look downwards to the left at Tobias, who kneels with the angel behind him, holding the fish with his right hand. On the right stands St. Jerome reading a large Bible, with a lion at his feet. Behind the throne is a curtain looped up to the left.

298. LO SPASIMO DI SICILIA.

3·06 × 2·30

A large altar-piece painted for the Church of Santa Maria dello Spasimo at Palermo. Christ, sinking under the weight of the cross, turns to the group of holy women on the right. On the left are three Roman soldiers, and another, mounted, bearing a standard. Behind the women on the right are more soldiers with lances.

PETROGRAD.

37. THE HOLY FAMILY.

 $0\cdot74 \times 0\cdot57$

To the right the Virgin seated, the Child on her knees clutching her dress at the neck with His right hand, and looking up at Joseph (a clean-shaven man) who stands leaning on his staff on the left. Marble wall background with landscape seen through an opening on the right.

Known as *La Madonna Col Giuseppe Imbabato*.

38. THE MADONNA OF THE DUKE OF ALBA.

Diameter $0\cdot95$

A Round. The Madonna, full length, is seated in a quiet landscape with the Child in her lap and a book in her hand. The little St. John kneels before the Child offering Him a cross, which He takes with a look of unutterable love. The Madonna's eyes are directed to the prophetic play of the children with a deep and earnest expression.

1667. THE CONESTABILE MADONNA.

Diameter $0\cdot18$

A Round. Half length. The Virgin stands turned slightly to our left, holding a book in her right hand and the Child in her left and on her right arm. Both are reading the book. Landscape background with a river.

One of the earliest of Raphael's Madonnas.

It was brought from the Conestabile Palace at Perugia in 1871.

39. ST. GEORGE AND THE DRAGON.

 $0\cdot28 \times 0\cdot21$

The dragon lies on the left under the forelegs of the prancing charger, whose hind-quarters occupy the right foreground, transfix'd by St. George's lance.

Painted in 1506 for the Duke of Urbino for presentation to Henry VII., who had conferred on the Duke the Order of the Garter. The blue garter with the word "Honi" is shown below St. George's knee. A finished drawing for this picture is at the Uffizi, Florence.

REMBRANDT (van Ryn), 1606—1669.

Dutch School. One of the very greatest painters.

LONDON, NATIONAL GALLERY.

672. PORTRAIT OF HIMSELF.

 $0\cdot99 \times 0\cdot80$

Half length, three-quarters to right, the right arm resting on a parapet. He wears a flat black velvet hat, and fur-trimmed coat with striped brocade sleeves, and gold-embroidered collar over an embroidered vest and cambric shirt.

Inscribed "Rembrandt f. 1840 conterfeyct."

"One of the very finest of his portraits." (Knackfuss.)

Purchased from the heirs of General Dupont in 1861.

775. AN OLD LADY.

0·68 × 0·53

Bust length, full face. An old lady in black dress with white cap and ruff.

Inscribed "æ: suæ: 83."

Signed and dated 1634.

" Among the masterpieces of his portrait painting in this year, some of which rank with the most excellent of all his works, a place of honour should be given to the bust of a lady of advanced years " (Knackfuss.)

Purchased from Sir Charles Eastlake's Collection in 1867.

850. A MAN'S PORTRAIT.

0·77 × 0·57

Bust length, slightly to right. A young man, bareheaded, with black hair and slight brown moustache and imperial. He wears a deep lace-edged collar over a black speckled satin coat; a broad chain across the breast.

Signed and dated 1635.

" Treated with unsurpassable distinction." (Knackfuss.)

Purchased with the Peel Collection in 1871.

*GLASGOW.***806. A MAN IN ARMOUR.**

4 ft. 5 in. × 3 ft. 4 in.

Three-quarter length, half to left, the head in profile. A young man with clean-shaven face, in a large helmet, body armour, and round shield on the left arm, half covered by a cloak, and the butt of a lance held in the right.

Signed "Rembrandt 165-."

Formerly in the collection of Sir Joshua Reynolds, and engraved by J. G. Haid. Sir Joshua mentions it (as a picture of Achilles) in his "Discourses."

*PARIS, LOUVRE.***2537. THE GOOD SAMARITAN.**

1·14 × 1·35

" Another equally fascinating masterpiece. . . . It is evening; the inn, which lies by the high-road outside the gate of a town, is beginning to be busy; several horses are tied up against the house near the fountain; and the guests, having heard the sound of more hoofs approaching, have come to the window to see who is arriving. The hostess hurries officiously to welcome the new arrival. It is a well-dressed man that mounts the steps, but it is not he that she is to entertain, but the unhappy wounded man whom he has rescued with loving care. The victim of the assault is a picture of misery; he groans with pain at every movement of the two servants who have just lifted him off the horse. Nobody can behold him without compassion, except the ostler who holds the horse, and with the calmness of youth and in mere curiosity stands on tiptoe in order to get a better view over the back of the horse." (Knackfuss.)

" With the exception of a hideous turban on the head of the Samaritan, there is nothing to suggest the nature or *locale* of the story. . . . Even here Rembrandt does not shrink from indicating elements of squalor and slovenliness. One of the peasants who is helping to carry the wounded man has his stockings down at heel." (Sir Charles Eastlake.)

2539. THE SUPPER AT EMMAUS.

0·68 × 0·65

Before a shallow recess in the stone wall of a lofty hall a small square table is set covered with a white cloth. Behind it is the Saviour, from whom the only light in the room appears to emanate. He is blessing the bread, with eyes upturned. At either side of the table are the two disciples—on our right St. Peter turning slightly towards us, but with his gaze fixed on the Saviour, his right hand holding his napkin on the table, his left on the arm of this chair; on our left the other disciple, his back towards us, as he joins his raised hands in reverence before the Saviour. Behind St. Peter is a servant, who pauses “in restrained and timid astonishment” in the act of handing a dish.

Purchased by Louis XVI. in 1744 for 10,500 livres.

“One of the most eloquent of Rembrandt's masterpieces.” (Knackfuss.)

2547. PORTRAIT OF HENDRICKJE STOFFELS.

0·72 × 0·60

Half length, nearly full face. Her hair brushed back from her forehead, and falling in coils over her ears, from which are hung a pair of very large pearls. On the back of her head is a green velvet toque. She wears a furred cloak open at the neck, showing a pleated chemise.

Painted about 1652.

“The shades in the lighted parts, the chiaroscuro of the neck, the white hue of the linen, the warm and transparent bituminous tone of the fur, the light on the forehead and nose, make this portrait a matchless painting.” (Th. Gautier.)

*AMSTERDAM.***2017. THE SYNDICS.**

1·91 × 2·79

Oblong. A group of five portraits in a row, nearly full face, of middle-aged gentlemen—the managers of the Drapers' Guild at Amsterdam—in black gowns and broad-brimmed black hats and broad white collars. Three of these are sitting behind a table rather to the right, the chairman is on the extreme left, and between him and the table the fifth stands stooping slightly, his left hand holding a book on the table. A clerk, bareheaded, stands in the centre of the panelled background.

Signed and dated 1661.

Knackfuss observes that, whereas Rembrandt had in his earliest group, *The Anatomy Lesson*, aimed at the strictest fidelity to nature, and in the *Night Watch* to make a poetical picture out of a subject commonplace in itself, he now united both sides of his accomplishment. “He composed a poem in colour, without doing anything to spoil his convincing fidelity to life. In this picture, so magnificent in its simplicity, Rembrandt said the last word of his art.”

2016. THE NIGHT WATCH.

3·59 × 4·35

In 1642 Rembrandt was commissioned to paint a large picture of the Captain of the Amsterdam train bands, Frans Bauming Cock, and his corps for their headquarters. He chose the moment when they were leaving the guard-house, in the act of falling into line, but still in complete dis-

order. In the centre Cock marches toward us at the head of his company, conversing with the lieutenant walking at his left side. Behind these two throng the musketeers in various costumes and equipments, with arquebuses and lances; on the extreme right is a drummer; on the left a man approaching us loading his arquebus, between whom and Cock are seen a boy and a little girl in white, with a white cock hanging from her girdle—presumably in allusion to the Captain's name. Behind is the standard-bearer, Jan Visser Cornelissen.

Signed and dated 1642.

2023. PORTRAIT OF ELIZABETH SWARTENHOUT.

1·18 × 0·91

Three-quarter length, sitting in a chair slightly to left, the hands crossed in the lap over a white pocket-handkerchief. She is an old lady dressed in black velvet trimmed with fur, a white widow's cap, and broad flat pleated ruff and cuffs. Plain background. She was Elizabeth Jacobs Bas, widow of Admiral Jochem Swartenhout.

2020. LANDSCAPE: THE STONE BRIDGE.

0·29 × 0·42

In the foreground is a small river on which are two men in a punt. It is crossed on the left by a low bridge with one arch, beyond which in the centre is a clump of trees on which the principal light falls. To the right a church steeple in flat country.

From the Marquis of Lansdowne's Collection.

THE HAGUE.

146. THE ANATOMY LESSON.

1·62 × 2·16

Dr. Tulp, standing behind a table on the right, on which is stretched a corpse, the head to our left, is lecturing to seven bearded students, two of whom stand side by side on the extreme left; the rest are grouped near the centre, bending forward to observe the exposed muscles of the subject's left arm, which the doctor holds with an instrument in his right hand. A strong light is on the faces and the body of the corpse, the rest of the picture being in darkness.

Signed and dated 1632.

Painted for the Guild of Surgeons, Amsterdam.

BERLIN.

828B. HENDRICKJE STOFFELS AT THE WINDOW.

0·86 × 0·65

Half length, half to left. She stands with her right hand upraised against the left side of the window, her left arm and hand resting on the sill. She is looking downward with her head slightly bent to left. She is dressed in a loose gown thrown over a low white bodice.

Painted c. 1658.

811A. THE MAN WITH THE GOLDEN HELMET.

0·67 × 0·50

Bust length, slightly to right, the eyes looking downwards. He wears a corselet and an elaborately ornamented helmet of gold, with a small plume at the top. He is said to have been Rembrandt's brother.

Painted c. 1650.

828A. PORTRAIT OF A RABBI.

0·10 × 0·82

Half length, seated full face, the right arm resting on the arm of the chair, the left holding the right lapel of the gown. He is an elderly man with a full beard. He wears a black velvet gown and flat black cap, and a long gold chain round his neck.

Signed and dated 1645.

828L. THE PREACHER ANSLO.

1·72 × 2·09

The preacher, in black furred gown and large black hat, sits at a table, which is on the left, turning to a widow, who sits in profile on the extreme right. A book is on a desk on the table, and his left hand is extended as he expounds a passage to his attentive hearer.

Signed and dated 1641.

802. SAMSON THREATENING HIS FATHER-IN-LAW.

1·56 × 1·29

Samson, three-quarter length, in a long tunic, stands facing us, his right arm raised as he shakes his fist at the old man, whose head appears at a small window on the right.

Signed and dated 163-.

828E. SUSANNA AND THE ELDERS.

0·76 × 0·91

In the centre foreground Susanna, stooping, is stepping into the pool from the right, her red cloak lying on a stone seat on the extreme right. One of the elders has crept up behind her and seized hold of the white drapery which she had not yet thrown off, and she turns her head towards us with her hand upraised in alarm. The other elder stands farther back on the right. The left half of the picture is composed of the water backed by a mass of tall buildings and trees.

Signed and dated 1647.

828F. THE VISION OF DANIEL.

0·96 × 1·16

On the left bank of the River Ulai—a narrow stream backed by mountains—the youthful prophet in a plain olive-green garment kneels with bowed head and right hand outstretched towards the vision on the opposite bank—the goat with the strange horns. A beautiful young angel in shining white raiment, with wings outspread, bends over the boy, her right hand pointing to the vision, her left resting on her shoulder.

Painted about 1650.

"A masterpiece in a grand and romantic style." (Knackfuss.)

DRESDEN.**1563. THE OFFERING OF MANOAH.**

2·42 × 2·83

In the centre Manoah, an old man in a long robe, kneels facing us with clasped hands and closed eyes, and at his left his wife in profile to left. In the left foreground is the burning offering, over which hovers the ghostly form of the angel.

1564. AN OLD WOMAN WEIGHING GOLD.

1·13 × 0·99

An old woman with a white veil over her head and shoulders sitting at a table to right, lifting the scales with her right hand, and holding a coin in the left.

1556. SASKIA.

0·52 × 0·44

Saskia van Uycenburgh, the artist's first wife, bust length, profile to left, the face, smiling, turned to us and the eyes meeting ours. A young woman with a plump round face, rosy complexion, and curly golden hair. She wears a red velvet hat with an ostrich feather in front, which shades her face down to the eyes.

1560. SAMSON'S WEDDING.

1·26 × 1·75

Over a dozen figures are grouped round a dining-table, the only light coming from a lamp, which is concealed from us by those sitting on the left in front of it. The bride and bridegroom, sitting behind the table on the right, are in the full light. The former sits back with her hands crossed on her breast, while the latter is turned away from her to the right, earnestly employing both hands in propounding riddles to a group of Philistines.

Painted in 1638.

" Marvellous for the charm of its colouring, which ranges from the most delicate lustrous tones, like mother-of-pearl, to depths of ardent gold and purple." (Knackfuss.)

1559. REMBRANDT AND SASKIA.

1·61 × 1·31

Rembrandt is sitting in profile to left with Saskia on his knee, her back to us, but her head turned till her eyes meet ours. His left hand supports her back, and in his right is a tall glass high uplifted. Both are richly apparellled.

Painted shortly after his marriage in 1634.

1562. SASKIA WITH A FLOWER.

0·98 × 0·72

Three-quarter length, standing facing us. Her eyes meet ours as she holds out a red flower in her right hand, her left being at her breast.

*KASSEL.***246. PORTRAIT OF AN ARCHITECT.**

Three-quarter length, seated facing us, his right elbow on a table at his side, the hand holding a pen. He is an elderly man with a long beard, dressed in a long robe richly furred. His left hand, holding a square, rests on his left knee.

243. NICHOLAS BRUYNINGH.

1·05 × 0·90

Three-quarter length, seated in a chair facing us. He is a very young man with large features and long thick curly locks, dressed in black. He leans to his right, with his right hand on the arm of the chair, and looks downwards, smiling, to our left.

Signed and dated 1652.

240. THE HOLY FAMILY ("THE HOLZHACKER FAMILY").

0·45 × 0·67

Painted to represent a picture behind a curtain drawn aside to the right. The scene is a Dutch interior of Rembrandt's time, the mother sitting clasping the Child, who stands on her knee, in a chair on the left, behind which

is a four-post bed and in front a wicker cradle, while Joseph is chopping wood on the right. On the floor in the centre are a cat and a number of household utensils.

Signed and dated 1646.

236. SASKIA BETROTHED.

0·98 × 0·77

Half length, standing, figure half to left, face in profile. Richly dressed in dark red velvet with full light sleeves, collar embroidered in gold and colours, a flat red velvet hat with broad brim and an ostrich feather, and a fur tippet over her right shoulder. She is dotted with jewels, and holds a sprig of rosemary in her right hand, which is crossed over her left at her bosom.

Painted in 1633.

239. PORTRAIT OF A MAN.

1·98 × 1·21

Full length, standing facing us, leaning back against a plinth on which his right arm rests. A young man with slight beard and moustache, and thick long hair. He is dressed in black, with a broad linen collar and wide-awake hat. His eyes meet ours. His left hand, hanging at his side, is gloved, from which the right-hand glove has dropped on the ground. Background of wall with an open door.

Signed and dated 1639.

235. HERMANZ KRUL THE POET.

1·25 × 0·94

Three-quarter length, standing slightly to right against a plain stone background. A youngish man with very slight pointed beard and moustache. He is dressed in black satin dotted with small spots, a turn-down ruff, and wide-awake hat. His right hand hangs down, his left is gloved and holds the other glove.

Signed and dated 1633.

241. WINTER LANDSCAPE.

0·16 × 0·22

The foreground is a frozen river, on which a woman is walking to right, followed by a dog. On either side is seated a man with skates on. Beyond a wooden bridge on the left, and a church and other buildings in the centre.

Signed and dated 1646.

242. THE LARGE LANDSCAPE WITH THE RUIN.

0·66 × 0·86

In the foreground a river is crossed by a bridge of one arch, and on the right a windmill. Beyond, the ground rises towards the right, and nearly in the centre a ruined tower shows against the evening sky.

Signed and painted about 1650.

MUNICH.

A series of five pictures of the Passion painted for the Stadholder Frederick Henry, Prince of Orange, completed in 1638. All have round tops.

327. THE ERECTION OF THE CROSS.

0·96 × 0·72

A strong light falls on the Saviour's body stretched on the cross, which is already nearly upright and is being pushed by two or three men from

behind on the right and pulled from the front on the left by a stooping Roman soldier in helmet and body armour. Behind, in the centre, is a stout man in a turban mounted on a white horse directing the work, and in the gloomy background on either side various other figures. The light also catches a spade stuck into the ground near the foot of the cross.

326. THE DESCENT FROM THE CROSS. 0.89×0.65

Three men have mounted the cross on ladders; one leans over the top holding up the sheet which has been placed behind the body, the others, lower down, sustain the arms as the body drops on to the shoulders of a man below. On the left are some disciples and the holy women; on the right stands Joseph of Arimathea in cloak and turban, a very stout and matter-of-fact figure. The composition is practically identical with the etching known as "The Large Descent from the Cross."

330. THE ENTOMBMENT. 0.93×0.69

The principal light is from a candle on the extreme left held, shaded by the hand, by a disciple at the head of the tomb, into which the body is being lowered. The background on the right is open to the sky, and the three crosses are seen against the sunset glow.

329. THE RESURRECTION. 0.94×0.70

In a glory of bright light an angel with wings outstretched has lifted the lid of the tomb from the right, precipitating the band of Roman soldiers into a heap on the left, the heels of one of them being in the air in the very centre of the picture.

328. THE ASCENSION. 0.92×0.67

Standing on a cloud supported by infant angels, the Saviour in luminous white robes gazes heavenward with arms outstretched. Below, on the right, a group of wondering disciples, and on the left a large palm-tree.

331. THE NATIVITY. 0.97×0.72

The scene is in a stable, which is only lit by the radiance from the Child lying on the ground towards the right, surrounded by five kneeling or sitting figures, while others are standing on the left.

Painted in 1631.

REYNOLDS (Sir Joshua), P.R.A., 1723—1792.

British School. Studied for three years in Italy. The first President of the Royal Academy.

* The pictures marked with an asterisk are not included in the new catalogue of the National Gallery, having been removed to the Tate Gallery.

*LONDON, NATIONAL GALLERY.***78A. THE HOLY FAMILY.** 1.95×1.46

In the foreground of a wooded landscape the Virgin is seated on the right by a stone pedestal holding the Child. On the left is St. Joseph, also

seated. Before them, on the left, stands the young St. John holding the standard of the Lamb.

Painted about 1788 to afford a design for a frontispiece to the New Testament in Macklin's Bible.

Presented by the Directors of the British Institution in 1829.

79. THE GRACES DECORATING A FIGURE OF HYMEN. $2\cdot33 \times 2\cdot89$

A portrait group of Barbara, Elizabeth, and Anne, daughters of Sir William Montgomery. They are grouped under some trees holding a long garland of flowers with which they are about to wreath a terminal statue of Hymen. To the left is Barbara, kneeling as she takes some flowers from a basket; in the centre Elizabeth, stooping; and on the right Anne, standing, holding up the wreath in both hands.

Painted in 1773.

Exhibited R.A. 1774.

Bequeathed by the Earl of Blessington, who was son of the Hon. Mrs. Gardiner (Elizabeth).

III. PORTRAIT OF LORD HEATHFIELD.

$1\cdot42 \times 1\cdot11$

Three-quarter length, turned slightly to left, in scarlet coat, holding the key of the Fortress of Gibraltar in his right hand. In the background a view of the Rock, with the smoke of artillery, commemorating its defence by Lord Heathfield (then Lieut.-General Elliott) in 1779-83.

Painted in 1787 for Alderman Boydell.

Exhibited R.A. 1788.

Purchased with the Angerstein Collection in 1824.

***162. THE INFANT SAMUEL.**

$0\cdot85 \times 0\cdot68$

A child in his nightdress kneeling at the foot of his bed, almost in profile to the left. In the background to the right is a column.

Painted c. 1776.

A slightly different version is at Dulwich (No. 223).

Farnborough Bequest, 1838.

182. HEADS OF ANGELS.

$0\cdot75 \times 0\cdot62$

Five cherub heads in different positions against a background of sky.

Painted in 1787 from Frances Isabella, the five-year-old daughter of Lord William Gordon.

Exhibited R.A. 1787.

Presented by Lady William Gordon in 1841.

307. THE AGE OF INNOCENCE.

$0\cdot76 \times 0\cdot63$

A girl of five or six years old in a white frock sitting on the ground under a group of birch-trees on the left with her hands crossed on her breast, her head in profile to the right, her bare feet peeping beneath her frock towards the left.

Robert Vernon Gift, 1847.

***885. THE SNAKE IN THE GRASS.**

1·24 × 0·99

Or "Love unbinding the Zone of Beauty." A girl, at three-quarter length, seated on a bank sporting with Cupid, who has seized both ends of her sash and is untying it. On the grass at her side in the right foreground is seen the head of a snake. A red curtain in the background.

Painted in 1788 for Lord Carysfort. There are repetitions of different dimensions in the Soane Museum and at the Hermitage, Petrograd (No. 1390).

Purchased with the Peel Collection in 1871.

***886. PORTRAIT OF ADMIRAL KEPPEL.**

1·24 × 0·99

Three-quarter length, facing slightly to the right, in claret-coloured suit, his right hand resting on his sheathed sword, his left on his hip. Sea background. Reynolds considered this "one of his most perfect pictures."

Painted in 1780 for Lord Erskine, at that time Keppel's counsel.

Purchased with the Peel Collection in 1871.

***887. PORTRAIT OF DR. JOHNSON.**

0·74 × 0·63

Bust length, nearly full face. In powdered wig and wearing a brown suit, showing the left hand.

Purchased with the Peel Collection in 1871.

***892. ROBINETTA.**

0·74 × 0·62

Half length, full face. A girl with a robin perched on her right shoulder, sitting with her left arm resting on its cage.

Painted c. 1786 as a study of the Hon. Mrs. Tollemache.

Purchased with the Peel Collection in 1871.

2077. LADY COCKBURN AND HER CHILDREN.

1·37 × 1·10

A young mother with dark hair done up high on her head, sitting with her back against a stone parapet, over which a crimson curtain is looped up to the left. She leans slightly to her right, turning her head towards the eldest of three children, who kneel back on her knee supported by her right hand. Her left clasps the youngest, who lies in her lap, while over her left shoulder the second peeps, his left arm being round her neck. On the right of the picture a red and blue parrot is perched at the base of a pillar on the parapet, and beneath the curtain are seen some trees and the sky. Lady Cockburn wears an amber-coloured mantle edged with white fur over a white dress with the bodice open at the throat. The children are naked.

Along the border of the mantle may be read "1773, J. Reynolds pinxit." Reynolds seldom signed his portraits, and on this occasion is reported to have said, "I shall be handed down to posterity on the hem of your Ladyship's garment."

Bequeathed by Mr. Alfred Beit in 1906.

3343. CATHERINE, LADY BAMFYLDE.

2·34 × 1·43

Full length, standing facing us in a garden, looking towards the left, her right arm on a parapet. She is in a long, pale yellow dress, with gauze scarf round her shoulders.

Exhibited R.A. 1777.

Bequeathed by Mr. Alfred de Rothschild.

*LONDON, WALLACE COLLECTION.***32. MRS. RICHARD HOARE AND CHILD.**

1·33 × 1·06

Whole length, seated under a tree facing us, the head in profile to left, looking down at her infant son, who lies in her lap looking up at her. Her right hand is under his head, her left on his breast. She is in a full dress, cut low round the neck.

Painted c. 1783.

35. MRS. CARNAC.

2·36 × 1·45

Whole length, standing facing us, the head turned to the right, against a background of tall trees. Her right hand hangs at her side, her left is hidden under the voluminous folds of her "over-skirt," the elbow bent. Her dress is cut low in front, with full sleeves and trailing skirt. Her hair is done high on her head and surmounted by ostrich feathers.

Engraved by J. R. Smith, 1778.

36. MISS BOWLES AND HER DOG.

0·90 × 0·70

A plump, ruddy child of seven or eight years old in her best frock, sitting on the ground in a wood facing us, with her arms clasped tightly round the neck of a spaniel puppy at her left side. She looks at us with wide-open eyes and a half smile of immense delight.

Painted in 1775 or 1776.

38. NELLY O'BRIEN.

1·26 × 1·00

Nearly whole length, seated facing us against a garden background, the eyes meeting ours. She has a little curly dog in her lap, her right arm and head lying on her knee in front of it. She is in a pale pink quilted gown, and has a black lace shawl over her shoulders, and broad-brimmed straw hat. The sunlight falls from high up on the left.

Painted between 1760 and 1767, possibly for Lord Bolingbroke.

"*A tour de force* of the utmost skill after the manner of Rubens's *Chapeau de Paillé*; for here also the head is in shadow, with strong reflected sunny light." (Waagen.)

40. THE STRAWBERRY GIRL.

0·75 × 0·63

Three-quarter length. A little girl standing slightly to the right against a woody background with her hands crossed over her waist. Reynolds spoke of this simple picture as "one of the half-dozen original things" which no man exceeded in his life's work.

Painted and exhibited R.A. 1773.

Purchased at the sale of Samuel Rogers, the poet, in 1856 for £2,205.

*DULWICH.***318. MRS. SIDDONS AS THE TRAGIC MUSE.**

93 in. × 57 in.

Whole length, seated fronting us in a chair with arms, looking upwards to the left. The arms rest on the arms of the chair, the left by the elbow only, the hand being raised as though listening to some inspiring voice. She wears an amber-brown dress with the white sleeves of an under-dress showing, and a dark olive velvet cloak enveloping the knees. Her feet

are on a footstool, which rests on a foreground of clouds. Behind the chair on either side are two dim figures full face, symbolising Tragedy and Comedy.

Signed on the hem of the robe, and dated 1789.

There is a conflict of testimony as to whether this or the version at Grosvenor House is the original.

RIBERA (Joseph, called Lo Spagnoletto), 1589—1652.

Spanish School. Studied at Rome.

LONDON, NATIONAL GALLERY.

235. THE DEAD CHRIST.

1·27 × 1·77

The body reclines across the foreground on a white sheet, the torso on the right supported by St. John, who bends over the head. Behind, in the centre, the Virgin kneels facing to the right, with clasped hands. On the left Mary Magdalene kneels facing us to kiss Christ's feet.

Presented by Mr. D. Barclay in 1835.

PARIS, LOUVRE.

1721. ADORATION OF THE SHEPHERDS.

2·38 × 1·79

In the centre the Child lying on a white cloth in a wooden cradle filled with straw, looking up to right at a tall bearded shepherd in a sheep's-skin coat, who is half kneeling in profile to left in adoration. The mother kneels behind the cradle with joined hands facing us, her glance heavenwards. Between her and the first shepherd is another, also bearded, bending over the cradle, with hands crossed on his breast, and to the extreme left behind the Virgin a third, who raises his cap in his right hand with bent elbow. Behind on the right an angel. In front of the cradle lies a dead lamb. Background a mountain landscape.

Signed and dated 1650.

ROMNEY (George), 1734—1802.

British School. A serious rival to Reynolds and Gainsborough as a fashionable portrait painter, but incapable of otherwise realising his undoubted genius as an artist.

LONDON, NATIONAL GALLERY.

1068. THE PARSON'S DAUGHTER.

Diameter 0·63

Bust portrait of a girl looking to left, with a mass of curly auburn hair slightly powdered and tied over her forehead with a green ribbon. She wears a plain brown dress with a wide, soft white neckerchief.

Purchased from the collection of Mr. J. H. Anderson in 1879.

LONDON, TATE GALLERY.

MRS. MARK CURRIE.

1·51 × 1·20

Full length, seated facing us on a terrace, her left arm on the plinth of a stone balustrade, both hands resting in her lap. She is in a white muslin dress with short sleeves and a plaited fichu of the same material. A pale

pink sash and ribbons. Her fair hair, slightly powdered, is dressed in copious clusters falling to her shoulders.

Painted in 1789.

Purchased from the Rev. Sir Frederick Currie, Bart., of Uckfield, Sussex, in 1897.

LONDON, WALLACE COLLECTION.

37. MRS. ROBINSON (PERDITA).

$0\cdot74 \times 0\cdot62$

Bust length to left, the head slightly bent forward and the eyes meeting ours. She is in a cloak and cap, and holds a muff to her breast.

Painted in 1781, and engraved in mezzotint by J. R. Smith.

Purchased by the second Marquis of Hertford in 1810 for twenty guineas.

ROSSETTI (Gabriel Charles Dante), 1828—1882.

British School. The son of Italian parents. Studied at the Academy schools with Millais and Holman Hunt, with whom and one or two others he formed the "Pre-Raphaelite Brotherhood," profoundly affecting the subsequent developments of British painting.

LONDON, NATIONAL GALLERY.

1210. ECCE ANCILLA DOMINI.

$0\cdot71 \times 0\cdot41$

The simplest representation of the Annunciation. In the corner of a small room with whitewashed walls on the right the Virgin—the painter's sister, Christina Rossetti—in a white linen garment sits half raised from her bed. By her side stands the Angel Gabriel in white, a lily branch in his right hand, and raises his left in salutation. At the head of the bed is a blue curtain; at the foot an embroidered stole hangs from a frame; in the background is an open window through which the Holy Spirit enters as a dove.

Signed and dated 1850.

Purchased in 1886.

1279. BEATA BEATRIX.

$0\cdot56 \times 0\cdot66$

Dante's Beatrice, in a plum-coloured robe and bright green tunic, sits on a balcony on which is a sundial. In the distance is a bridge across the Arno. "The picture illustrates the *Vita Nuova*," the painter wrote, "embodying symbolically the death of Beatrice as treated in that work. The picture is not at all intended to represent death, but to render it under the semblance of a trance in which Beatrice is suddenly rapt from earth to heaven. You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figure of Dante and Love passing through the street and gazing ominously at one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world. . . ."

Commenced in 1863 in memory of his dead wife, whose features are given to Beatrice.

Presented by Georgina, Lady Mount Temple, in 1889.

RUBENS (Sir Peter Paul), 1577—1640.

Flemish School. One of the greatest and most prolific of painters.

*LONDON, NATIONAL GALLERY.***46. PEACE AND WAR.** 1.98×1.97

To the left of the centre Peace, with nude torso, seated looking to the right, her right hand on her breast; at her feet a leopard. Slightly to the left, in profile to right, Pan stooping down with a bunch of fruit. On the left Wealth, a nymph, her back to us, a green drapery round her waist and a bowl of precious stones and metals on her left hip. Beyond her Happiness with the cymbals. In the centre and right foreground a knot of children centring on Peace, their mother. In the centre background Minerva driving War (a man in armour) to the right. Pestilence and Famine are driven into darkness.

Painted in England in 1628–29. The children are those of Balthasar Gerbier.

Presented by Rubens to Charles I., after whose death it was acquired by the Doria family in Genoa, where it was known as "The Family of Rubens."

Presented to the National Gallery by the first Duke of Sutherland in 1828.

852. "CHAPEAU DE PAILLE." 0.77×0.53

A portrait of the painter's sister-in-law, Susanne Fourment. Half length, full face, standing, the hands folded under the breasts. She is in a black bodice with crimson sleeves, and pale olive green scarf, and wears a large black beaver hat with a white ostrich plume.

Painted in 1620.

It has been suggested that the title of this picture is a corruption of "Chapeau d'Espagne"—the hat is certainly not of straw.

Purchased with the Peel Collection in 1871.

853. THE TRIUMPH OF SILENUS. 1.37×1.96

Silenus in the centre, a light drapery round his waist, lurches across to the left. Before him a nymph in pink holding a bunch of grapes over him, a faun stooping beneath the drunkard's weight, and a piper in blue-grey. To the right a faun looking up with his arm round Silenus, and two other figures. Two infant Bacchantes with grapes farther to the right.

Painted 1625–27, and described in the inventory of the painter's effects "No. 170, Drunken Silenus." A picture with this title by Rubens was in the Duke of Buckingham's Collection.

Purchased with the Peel Collection in 1871.

*LONDON, WALLACE COLLECTION.***63. THE RAINBOW LANDSCAPE.** 1.35×2.33

"A grand landscape, exhibiting an extensive view over flat open country in Flanders, with all the varieties which Nature shows in a cultivated state, and adorned with clusters of lofty trees and the picturesque intersections of roads and hedges. This scene of Nature is enlivened by a party of

peasants returning at evening from harvest work; beyond these are others still occupied in agricultural labours; some cattle are at a pond on the right towards which several sheep are hurrying. The general aspect of vegetation presents the beauty and freshness arising from recent showers, which is finely indicated by a rainbow in the heavens, the purity of the atmosphere, and the transient bursts of sunshine. This production is of equal excellence with the Chateau de Steen (National Gallery, No. 66), to which it formed a companion in the Balbi Palace (Genoa), and was imported in 1802. . . ." (Smith.)

Painted c. 1636, being a replica of the earlier and smaller picture at Munich (No. 761).

GLASGOW.

867. A WILD BOAR HUNT.

4 ft. 6 in. × 5 ft. 6 in.

In a woody landscape, by a great fallen trunk, the progress of a large boar is being opposed by seven huntsmen to the left, four of them armed with spears, one with a pitchfork, one blowing a horn, and one on the ground under the boar; dogs are rushing on and around the animal, and some of them have already suffered from its fangs. Two mounted huntsmen are beyond the boar, one of them in the act of plunging his sword into its body, and two others are riding in from the right. In the left corner a boy is holding two hounds in leash. In the opening of the wood to the right a second party is seen in distant pursuit of boars.

From the Adrian Hope Collection.

Another version of the same subject is at Dresden (No. 962, 1·37 × 1·68), of which Dr. Woerman writes: "It is a beautiful original of the master's own hand. Several versions exist, and varying in details, among which is the great masterpiece belonging to Mr. Adrian Hope."

PARIS, LOUVRE.

2075. THE FLIGHT OF LOT.

0·75 × 1·19

Against a background of dark grey and brilliant yellow clouds, from which demons hurl down fire upon the town, the fugitives march across the picture from the massive stone gate on the left, through which a flood of light pours on them. Foremost in the procession is Lot led by an angel; next is his aged wife pushed forward by another angel; last, his two daughters, one leading a donkey by the bridle rein, the other with a basket of fruit on her head.

Signed and dated 1625.

2078. LA VIERGE AUX ANGES.

1·38 × 1·00

The Virgin is seated in the clouds facing us. She has the Child standing on her left knee. Around float a host of little naked children, two of whom hold a crown over the Virgin's head, while others offer her palm branches.

2113. HELENA FOURMENT AND HER TWO CHILDREN.

1·13 × 0·82

A picture similar to No. 797 at Munich, noticed below.

*FLORENCE, PITTI.***85. "THE FOUR PHILOSOPHERS."**

1·63 × 1·38

A portrait group of Rubens, his brother, Lipsius, and Grotius. The painter stands in the background to the left, the three others being seated at a small table covered with a cloth. In the centre, with his back close against the wall, in which is a niche with a bust of Seneca and a small vase of tulips, is Lipsius, a thin, haggard man with a long pointed beard and moustache, in a gown with a wide collar of leopard's fur. His left hand rests on an open book, with the first finger extended. At his left, in profile, is Grotius, a younger man, with short beard and moustache. Both his hands are on an open book in front of him. Between Lipsius and the painter is Philip Rubens, turned half to right, but his eyes meeting ours, as he holds up his right hand with a pen in it. He is the youngest of the party, and has thick hair, pointed beard, and moustache. A landscape is seen through an opening in a curtain between the heads of Lipsius and Philip.

*BERLIN.***785. PERSEUS AND ANDROMEDA.**

0·99 × 1·37

On a broad ledge of rock, with a background of cliff and the sea on the left, are grouped the life-sized figures of Perseus and his winged horse, Andromeda, and five little naked boys. Andromeda, also nude, stands on the right with her dress bound behind her to the cliff. Perseus, in Roman armour with crested helmet and flowing cloak, advances to untie her bonds, while on the left Pegasus stands, a great dappled grey charger with outstretched wings, his hind-quarters towards us and his head turned to the group. Two of the children, winged, stand beside Andromeda, the one on the extreme right reaching up to unloose her arm. Another has climbed and a fourth is climbing on the horse's back, while the fifth is at his head.

Painted c. 1615.

This is one of the finest of many mythological subjects painted by Rubens.

*MUNICH.***797. HELENA FOURMENT AND CHILD.**

1·67 × 1·20

The artist's second wife. Whole length, seated half right on a stool on a terrace, with her son of about three years old sitting on her lap with her arms round him. Both turn to face us. The mother is in a dress with a low neck, and a broad-brimmed hat with a feather. The child has nothing on except a black bonnet-cap with a white feather in it.

782. THE PAINTER AND HIS FIRST WIFE.

1·79 × 1·36

Under a bower of honeysuckle which occupies the whole background Rubens is seated facing us with his left leg thrown over his right. At his left side, and somewhat lower, Isabella Brant is half sitting, half kneeling nearly in profile to left. Both heads are turned full face as their glance meets ours. Their right hands rest together on Rubens' knee; her left is at her side, and his holds the pommel of his sword. She is richly dressed, and has a fine frilled ruff and high felt hat.

798. THE PAINTER AND HIS SECOND WIFE IN THEIR GARDEN. $0\cdot97 \times 1\cdot36$

The central figure in a ray of sunlight is Helena Fourment in a full gown with a white apron and broad-brimmed straw hat; she carries a feather fan in her right hand, and she is pausing as she advances towards the left to turn to a page who follows her. Rubens is on her right beyond her, and turns his glance on us. On the left is the pillared portico of their house, and in the background tall trees. In the foreground on the left a servant feeding a peacock, and on the right a dog and some more peafowl.

Painted c. 1630.

795. HELENA FOURMENT. $0\cdot96 \times 0\cdot69$

Half length, full face, in a low cut velvet dress and cap with a long feather. The hands at the waist, the right holding a glove.

794. HELENA FOURMENT AS A BRIDE. $1\cdot60 \times 1\cdot34$

Full length, facing us, seated in a chair, with her hands on the arm of it. In her hair is a sprig of orange-blossoms. She is richly dressed in a full gown, with a low neck, of brocaded satin with side pieces. Background a curtain looped up over a balustrade.

799. PORTRAIT OF JAN BRANT. $1\cdot09 \times 0\cdot94$

The father of the painter's first wife at the age of seventy-five. Three-quarter length, seated, turned slightly to the right. Bareheaded, with moustache and pointed beard. He wears a black tunic and a pleated ruff. His elbows rest on the arm of his chair, and in his left hand he holds a book. Plain background with a shelf of books in the right-hand corner. Signed and dated 1635.

800. PORTRAIT OF DR. VAN THULDEN. $1\cdot21 \times 1\cdot04$

Three-quarter length, seated, turned slightly to the right, his hands on the arm of his chair, a large book in the left hand. A man of about forty, with slight moustache and beard. He is dressed in black, with a black silk gown with a high collar. Plain wall background with an opening on the right.

752. MELEAGER AND ATALANTA. $1\cdot97 \times 3\cdot02$

Atalanta sits facing us, her knees crossed, under a large tree to the left, and turns her head to Meleager, who stands at her side holding a huge boar's head, which a little cupid, standing with his back to us between the two, helps to support. Two or three large dogs are on at the extreme right and left.

742. THE BATTLE OF THE AMAZONS. $1\cdot21 \times 1\cdot65$

A great fight on horseback is proceeding on a bridge, under which and on either side are seen many more warriors struggling in the water. It is a scene of intense action, quite incapable of being adequately described in detail.

734. THE LION HUNT.

2·47 × 3·75

"A magnificent composition full of the wildest movement." Seven men, four of them mounted and three on foot, are struggling with a lion and lioness on an open plain. The centre of the group consists of the lion fixing his teeth in the body of a Moor who has fallen back headlong from his rearing white horse. Behind is another horseman in Roman armour cutting at the lion with his sword, and on the right a mounted Moor thrusting at him sideways with a long lance. Under the horses a man lies dead, and on the left another man on the ground thrusts his sword into the mouth of the lioness. Behind him is another horseman, back to us, turning to lance the lion. On the extreme left another man on foot attacking the lioness with sword and shield.

Painted in 1616 for the Duke of Bavaria.

717. CASTOR AND POLLUX.

2·72 × 2·09

A single group that might almost be rendered in sculpture, in the foreground of an undulating landscape. It is composed of two great horses, two men, and two nude women, the subject being the abduction of the daughters of Leucippus. In the very centre is one of the women being lifted between the two men, one of whom, on the left, is on his horse, and the other dismounted, his great grey charger rearing behind him. The other woman kneels below in the centre still resisting the dismounted man, who has caught her under the arm with his left hand while supporting her companion on his right shoulder. In charming contrast to this struggle is a little cupid hanging on to the horse's neck on the extreme left.

Painted c. 1620. The landscape is by Wildens.

791. A FRANCISCAN MONK.

1·05 × 0·78

Three-quarter length, standing, turned slightly to the right. A young man with a slight moustache and beard, his eyes fixed on ours. His cowl is thrown back over his neck. In his right hand he holds a small book, and in the left a skull.

Probably painted c. 1625–30.

754. DRUNKEN SILENUS.

2·05 × 2·11

The drunkard, quite nude, staggers forward to the left. In the background are ranged across the canvas on old woman, two satyrs on the left, and a negro, a young woman, and two more satyrs. In the foreground on the left a nude woman crouches forward suckling two infant satyrs who lie on the ground, and on the right a little nude child holds a goat by the horns.

757. THE MASSACRE OF THE INNOCENTS.

1·98 × 3·02

Before the portico of a Roman temple which occupies the right half of the middle ground is a central group of four agonised mothers, and on the right a larger and more confused group of men and women struggling, while the steps of the portico are crowded with Roman soldiers. On the left the background is open, showing buildings and a bright sky. In the left foreground is a separate group of even greater anguish. In the sky on the left is a group of angels.

761. THE RAINBOW LANDSCAPE.

0·92 x 1·22

This is practically identical in composition with the picture in the Wallace Collection.

743. TWO SATYRS.

0·66 x 0·51

A marvellously vivid picture of two satyrs, bust length, one of them full face holding a bunch of grapes, the other behind him in profile to the left drinking from a shallow cup.

Painted c. 1615.

744. SAMSON AND DELILAH.

1·18 x 1·32

In the centre the shorn Samson is rising from the couch with his arm held behind him by four stalwart Philistines. At the head of the couch on the left Delilah leans on her right hand, which still holds the shears, and turns her head to watch the struggle.

Painted c. 1612.

784. THE EARL AND COUNTESS OF ARUNDEL.

2·61 x 2·65

The Countess in the centre seated in a chair turned slightly to left, her right hand on the head of a great white hound whose body stretches to the extreme left of the canvas. The Earl stands on the extreme right with his right hand on the back of the chair. In the right foreground is a little boy, and beyond the hound, his right hand resting on its back, a stalwart dwarf, who with his left hand holds the lower edge of a hanging ornamented with an achievement of arms, which occupies the centre background. Beyond this on either side are four twisted columns. The foreground is an Oriental carpet. All four figures are sumptuously attired.

Painted in 1620.

728. THE GARLAND OF FRUIT.

1·17 x 2·03

A group of seven little naked children carrying a huge garland of fruit. One stands at either end in profile, two are seated underneath it, and the heads of the other three appear over it from behind.

730. THE NYMPHS OF DIANA.

0·66 x 1·09

Oblong. On the left, under shady trees in a glade which opens out into the background on the right, are three sleeping nymphs nude, and two satyrs peeping at the foremost from behind a tree trunk. The foreground is littered with dead game.

VIENNA.

834. THE MIRACLE OF ST. ILDEFONSO.

3·52 x 2·36

The central panel of an altar-piece painted about 1610 for the Archduke Albert, Governor of the Netherlands. St. Ildefonso, Archbishop of Toledo in the seventh century, zealously upheld the doctrine of the Immaculate Conception, and was said to have been rewarded by the gift of a mantle from the Virgin herself. He is here represented on his knees before a throne on which Mary is seated, extending to him the miraculous garment. On each side are two attendant female saints, and above, in a flood of light, a group of boy angels. St. Ildefonso is in Cardinal's robe,

his hat lying by the steps of the throne. The attendants are buxom Court ladies in contemporary attire.

On the left wing is the Archduke kneeling, with St. Albert in Cardinal's robes standing beside him; and on the right the Archduchess with St. Clara.

"In this work Rubens has succeeded in uniting a marvellous chiaroscuro with a brilliancy of colouring which is almost unique in the history of art." (Knackfuss.)

829. HELENA FOURMENT.

$1\cdot75 \times 0\cdot96$

Full length, standing half to right, holding a long cloak—her only garment—to her body with her left hand at her waist and her right on her left shoulder. Her head is turned nearly full face, and her eyes look to our left.

830. THE WORSHIP OF VENUS.

$2\cdot17 \times 3\cdot50$

In the centre, under a group of tall shady trees, before a statue of Venus kneels a stout lady surrounded by a ring of little dancing cupids. In the left foreground is a group of three couples of nymphs and satyrs dancing. On the right under the trees are more dancing cupids, and on the extreme right two ladies are advancing with offerings. A very beautiful nymph stands on the right of Venus's statue, reaching up to it with left arm uplifted. In the background on the left is a temple on a mound. In the boughs of the trees more cupids are wreathing flowers and fruit.

839. CHRIST MOURNED.

$0\cdot41 \times 0\cdot54$

At the mouth of a cavern the dead Christ lies with His shoulders supported between the knees of His mother, His feet towards us.

843. CIMON AND IPHEGENIA.

$2\cdot08 \times 2\cdot82$

Iphegenia lies asleep under a tree, her head resting on the body of another nude woman—not asleep—whose shoulders rest on a balustrade behind a fountain on the left. A third woman, asleep, leans over the trunk of the tree. Behind, on the right, stands Cimon, the handsome young shepherd, leaning on his staff. In the right foreground a little monkey is sitting amidst a quantity of fruit.

859. SELF PORTRAIT.

$1\cdot09 \times 0\cdot83$

Half length, standing by a pillar, the left hand on the sword hilt, the right gloved and holding the other glove hanging down. The artist, at about sixty years old, is in a black cloak, white falling ruff, and broad-brimmed black hat. He looks to our left.

871. THE HOLY FAMILY UNDER AN APPLE TREE.

$3\cdot83 \times 2\cdot33$

The Virgin, in ample robes, sits on the right holding the Child. Both look down at the little St. John, who advances towards them with clasped hands upraised; St. Elizabeth follows, supporting his body, and behind her Zacharias. In the boughs of the apple-tree, which is in the centre, are two cupids. St. Joseph is dimly seen in the shade behind the Virgin.

850. ST. AMBROSE AND THE EMPEROR THEODOSIUS. 3·62 × 2·46

On the steps of the door of the temple on the right the Bishop in mitre and cope stands facing the Emperor, forbidding him to advance farther. The latter is a short, burly, full-bearded man, bareheaded, in Roman armour and cloak, and he looks up at the Bishop with his right arm bent. Behind him on the left stand three very stout Roman soldiers. Behind St. Ambrose are one or two clergy, and (in the foreground) a chorister with his back to us holding a large lighted candle.

*VIENNA, LICHTENSTEIN GALLERY.***104. THE PAINTER'S TWO SONS.** 62½ ins. × 36½ ins.

Albert, the elder boy, in black silk slashed tunic and knee breeches, with a broad-brimmed black hat, is standing with his left arm on the pedestal of a large pillar on our right, the hand holding a furred glove being just behind the shoulder of his younger brother. The latter, in a lighter silk suit, bareheaded, stands nearly in profile to left, his left foot in advance, his right hand holding the perch from which a little bird has just flown off, and his left the string to which the bird is tied. Albert has a book under his right arm, and his glance meets ours. His brother is intent on the bird.

"This group is one of the greatest masterpieces in the art of portraiture. The two boys literally live before us." (Knackfuss.)

A replica is at Dresden.

*MADRID, PRADO.***1638. THE ADORATION OF THE KINGS.** 3·46 × 4·48

A huge oblong picture painted for the Guildhall at Antwerp in 1610. At the foot of the tall pedestal of a fluted column on the extreme left the Virgin stands bending over the Holy Child, with St. Joseph behind her. A bright light emanates from the Child Himself, strongly illuminating the surrounding figures. Before Him kneels Caspar with a tiny page at his side. In the very centre, but farther back, stands Melchior with long white beard, in a full plain robe, a page at his side holding his offering, next to whom to our left stands the negro Baltasar. Over their heads are two cherubim. In the right foreground are two nearly nude figures of old men stooping, and on the extreme right a man holding a horse. The background to the right is filled with the retinue of the Magi, dimly lighted by braziers and torches.

1685. MARIE DE MEDICI. 1·30 × 1·08

Three-quarter length, seated slightly to right, her eyes meeting ours, her left hand at her waist, her right farther forward. She is dressed as a widow in black, with a large and elaborate lace ruff and cuffs.

Probably painted in 1622.

1690. THE GARDEN OF LOVE. 1·98 × 2·83

Oblong. A continuous group of over a dozen richly attired men and women ranging across the picture in front of the portico of a palace. On

the left a couple stand embracing each other attended by a cupid, and on the right a man and two women are standing; the rest are seated.

A very similar composition is in the Munich Gallery, the figures being smaller and the group divided in the centre.

ANTWERP MUSEUM.

297. LE COUP DE LANCE.

4·24 × 3·10

Christ on the cross, between the two thieves, turned half to the left. A mounted soldier on the left, his horse's head away from us, leans back in the saddle as he thrusts his lance upwards into the Saviour's side. In the right foreground are St. John and the holy women.

Painted in 1620 for the Church of St. Francis.

PETROGRAD.

552. PERSEUS AND ANDROMEDA.

1·00 × 1·38

A composition similar to that at Berlin, but reversed, and with several variations. Perseus is bareheaded and carries a round shield with the Gorgon's head on it, and above him is a half-length figure of Victory crowning him with a wreath. The cupids are less prominent and differently disposed.

576. HELENA FOURMENT.

1·87 × 0·86

Full length, standing facing us, her hands crossed at her waist, a feather fan in the left. She is in a rich dark dress cut low at the neck, and a broad-brimmed hat with a feather.

S

SARTO (Andrea del), 1486—1531.

Florentine School. Andrea d'Agnolo, nicknamed del Sarto, from his father being a tailor. Pupil of Piero di Cosimo, and influenced by Fra Bartolommeo and Leonardo. From the easy excellence of his frescoes he was called *Andrea senza errori*.

*LONDON, WALLACE COLLECTION.***9. LA VIERGE DE PADE.**

1·06 × 0·81

The Virgin kneeling supporting the Child, who stands in profile to left, with her left arm. On the left of them is the little Baptist seated, and an angel above him. In the sky is seen a vision, St. Anthony of Padua accompanied by an angel playing a violin.

Signed with two A's interlaced and a Latin inscription.

"This painting, the finest example of the master in England, is among his happiest inspirations. Its popularity is proved by an unusual number of [old] repetitions and copies." (Catalogue.)

A repetition is in the Prado, Madrid (No. 333), and a copy (No. 339), both of the same size.

*PARIS, LOUVRE.***1514. CHARITY.**

1·85 × 1·37

Charity, like a Madonna, in a long flowing robe of blue, is seated facing us—her feet slightly to our right—on a rock in the foreground of a landscape, her arms enclosing two naked children, while a third in front of her in the left foreground reclines against the foot of the rock with his head buried in his arms. The child on her left is in profile, feeding himself from her breast, and straddles her right knee; the other kneels facing us on the rock at her side, his head and arm in profile as he turns to offer a bunch of flowers. The whole group forms an almost regular pyramid. High up on the left in the background is a group of small figures under trees.

Signed on a cartellino in the lower left-hand corner: "ANDREAS SARTUS FLORENTINUS ME PINXIT MDXVIII."

Painted for Francis I. of France.

*FLORENCE, UFFIZI.***1112. LA MADONNA DELLE ARPIE.**

2·00 × 1·70

The Virgin stands fronting us on a low pedestal, on the base of which on either side stands an *amorino* clutching her robe below her knees. Left and right of these stand St. Francis as a monk, and St. John holding a book. The Virgin supports the Child on her right arm, while her left is extended downwards to support a book which rests against her left thigh (her knee being slightly bent), and on which the Child has His right foot. At the corners of the pedestal are carvings of harpies, from which the picture is named.

It was painted in 1517 for the Convent of the Franciscans in Florence, and is generally considered a masterpiece.

FLORENCE, PITTI.

124. THE ANNUNCIATION.

1·82×1·76

The Virgin, standing before a desk, holds a book in her left hand, while her right is uplifted as she turns timidly towards the Angel Gabriel, who kneels on clouds before her with one hand raised and a lily in the other. In the background is a portico of classical architecture in which are three figures; at the base is a step on which stands a nude youth. In the distance are ruins and mountains. In the sky the emblem of the Holy Spirit.

Painted in 1512 for the Church of the Frati Eremitani Osservanti, formerly outside the Porta San Gallo.

172. A DISPUTATION ON THE TRINITY.

2·29×1·89

Four saints stand on a step. To the left St. Augustine and St. Lawrence, whose gridiron held at his left shoulder marks the centre of the group; to the right St. Peter, Martyr, and St. Francis. St. Augustine extends his left arm towards a book held open by St. Peter, and with his forefinger points upwards to the small figure of Christ on the cross sustained by the Almighty. St. Francis holds in one hand the book of his Order, while the other is on his breast. In the foreground are St. Sebastian kneeling on the left, his back to us, and St. Mary Magdalene sitting on the right, gazing with rapt attention at St. Augustine.

"The work marks the culminating point in Andrea's art . . . and, like the *Annunciation*, is another masterpiece of faultless drawing and glowing colour." (Julia Cartwright.)

MADRID, PRADO.

334. "ASUNTO MÍSTICO."

1·77×1·35

The Virgin in the centre, facing us, seated on a high ledge, holding out her veil in her right hand. The Child stands at her right, but leans across, as she supports Him with her left hand. Below, half kneeling and half sitting, are (on our left) St. Joseph and (on our right) an angel holding a book. Background of hilly landscape; on the left a woman leading a child away.

DRESDEN.

77. THE SACRIFICE OF ISAAC.

2·13×1·59

In the foreground slightly to the left Isaac, nude, stands crouching beneath the grasp of his father, his arms bound behind him, his right foot on the ground, his left leg bent, kneeling on a small stone altar. His head is turned very slightly to the left. Abraham stands behind, his left arm stretched downwards as he grasps the bound arms of his son, the right drawn backwards as he turns his head upwards to his left at the approach of the angel, a nude, winged boy, who comes flying from above. Behind the altar on the left the ram, and in front on the ground Isaac's robe. In the left background a large tree, in the right a city backed by a hill.

Painted for Francis I. of France in 1529.

"Far finer in design and expression than any other work of his later years." (J. C.)

SIGNORELLI (Luca), 1441—1523.

Umbro-Florentine School. Pupil of Piers della Francesca, and influenced by Antonio Pollaiuolo. His chief works were frescoes in the Cathedral at Orvieto and elsewhere.

*LONDON, NATIONAL GALLERY.***1128. THE CIRCUMCISION.**

2·59 × 1·80

The Virgin is seated, turned slightly to our right, with head bent over the Child on her knee, who leans forward to the priest kneeling in profile to left. Behind the mother is a woman leaning forward; to the right Simeon, his hands raised, looking upward to the right. In the left foreground stand an old man in profile leaning on a staff. On the right a woman stands with her back to us. Two other figures behind. A vaulted arch in the centre background. The floor paved with coloured tiles. The figure of the Child is said to have been entirely repainted by Sodoma.

Presumably the altar-piece described by Vasari in the Church of S. Francesco at Volterra.

Purchased from the Hamilton Palace Collection in 1882.

*BERLIN.***79A. PAN AS THE GOD OF NATURE.**

1·94 × 2·57

An allegorical group of six nude figures in the open air. In the centre, on a low ledge of rock which runs across the picture, Pan is seated on a chair, his goats' knees wide apart and the hoofs crossed, his right hand holding a staff and his left his pipes resting on his knee. He is represented as a robust young man with reddish skin and thick curly hair falling over his shoulders, and his horns are like the crescent moon. He has a scarf over his shoulders. At his right knee stands a young man with much fairer skin with his back to us, playing on a long pipe. On the other side is another dark figure of an elderly man leaning on a long staff, bending his head towards Pan's. Below this ledge in the foreground are, in the centre, a recumbent youth—his feet to right—resting on his right elbow, blowing a reed which he holds upright with his left hand; on the left stands facing us a nymph with a fair skin, her weight on her left foot; her right hand rests on a long cane, and her left, holding a long reed, extends downwards, meeting that of the recumbent youth; on the right another old man stands in profile leaning with both hands on a staff. Two more small figures are seen on the left in the mixed landscape background.

SOLARIO (Andrea), c. 1465—1515.

Milanese School.

*PARIS, LOUVRE.***1530. LA VIERGE AU COUSSIN VERT.**

0·60 × 0·50

The Virgin, in a red robe and blue mantle, with a white veil over her head and shoulders, bends over the Holy Child, who lies on a green cushion—His head to our left—His right leg bent so as to allow His right hand to caress the foot. With her right hand His mother supports His shoulders, and with her left gives Him her right breast. The cushion rests on a ledge of marble; behind the Virgin is a tree in full leaf, beyond which on either side is seen a distant landscape.

STEEN (Jan), 1626—1679.

Dutch School. A most excellent and prolific painter of *genre*.

*LONDON, NATIONAL GALLERY.***1421. A TERRACE.**

0·43 × 0·61

To the right is a lady in yellow sitting with her arm on the parapet of the paved terrace, behind which to the right is a man playing a lute. In the centre is a man seated, watching them, with a glass in his left hand.

Signed.

Purchased from the Adrian Hope Collection in 1894.

*THE HAGUE.***166. A MENAGERIE.**

1·07 × 0·82

A little girl in a long white frock with a large white hat beside her is sitting on the steps of a terrace feeding a lamb out of a bowl. This terrace cuts right across the picture, its two steps bordering closely on a foreground of water. It is backed by a stone wall in which the only opening is a round-headed doorway in the centre, giving on to the town. To the right an elderly man-servant, advancing with a basket of eggs over his arm and a jug in his left hand, watches the little lady with a kindly expression, and on the left another in ragged clothes, with a basket under one arm and a hen under the other, pauses on the terrace with no less interest. All kinds of fowls are crowded in the doorway; a peacock is perched on a dead tree on the right, and some ducks are distributed in the foreground.

“A picture remarkable for transparency of pure sunlight and for tenderness in feeling.” (Waagen.)

170. THE INN.

0·68 × 0·81

A curtain is looped up, disclosing a long room (seen from one of its ends) paved with large squares of black and white, in which are as many as twenty people in scattered groups, chiefly occupied in the consumption of oysters. From the varied character of the figures this picture has (most ineptly) been called “A Representation of Human Life”; as a representation of actual life, without any symbolism, it is certainly a chef d’œuvre. The light comes from behind us, the back of the room being further lighted by a window in the wall on the left. In the foreground the principal figures are an elderly woman seated between a little girl standing beside a chair (to the left), and an old man sitting beside her offering her an oyster; on the right two men and a woman sitting behind a dinner-table, in front of which is a boy standing with his back to us; and on the left a kneeling servant putting oysters on a tray. Against the back wall is a table at which some men are smoking.

*AMSTERDAM.***2246. THE INVALID.**

0·76 × 0·63

One of the simplest but finest of Steen’s pictures, in which “he shows a delicate perception of light and colour and a fine sense of design that rank him with the best little Dutch masters” (National Gallery Catalogue). The invalid, a young wife, is seated nearly facing us in a wooden armchair

with her head resting on a pillow on the corner of a small table at her left. She is simply dressed in a short cloak bordered with white fur and a silk skirt, with a white kerchief tied round her head. She extends her right arm across towards the doctor, who stands in front of the table half turned to left, with his right hand on her pulse and his left uplifted with forefinger extended as though counting the beats as he watches her face. He is simply dressed in black doublet and breeches, low shoes, and flat black cap with a cloak over his left shoulder. The room is bare of other furniture except the curtained bed and a clock on the wall, and the boarded floor is uncarpeted.

*BERLIN.***795B. THE QUARREL.**

0·90 × 1·19

On either side of a rough wooden table outside the back door of a tavern are, on the right, a big rough-looking man sitting on a stool and holding up a knife with his right arm extended; and on the left a young gallant standing between the hostess, who clutches him from the front, and her little daughter—with her back to us—who runs to help her mother as he tries to draw his sword. Behind the table sits an elderly man, who seems to be trying to still the quarrel. On the extreme left is a large spaniel barking, and behind a couple of peasants on a bench against the tavern wall. On the extreme right behind the first-mentioned figure two young peasants stand laughing. On the ground in front of the table is a large backgammon board, some cards, and a jug overturned.

*VIENNA.***1304. A VILLAGE WEDDING.**

0·57 × 0·68

A cottage room, with branch candlesticks hanging from the ceiling, filled with guests. The bridal pair are being conducted to their chamber up two steps; the elderly and ill-favoured bridegroom grasps the hesitating bride by both arms; he pulls her on; a boy pushes her from the other side, carrying a warming-pan and looking at us archly. At the chamber door several people are waiting, including a stout old woman holding a candle. Near a window on the left a table is laid, at which are seated an old woman and a couple of others before a large ham. Three children look in through the window. In front of the table is a young mother suckling her child.

Said to have been sent by the Archduke Leopold Wilhelm from Brussels to the Court of Vienna in 1651.

T

TENIERS (David) the Younger, 1610—1690.

Flemish School. Influenced by Rubens and Brouwer. A most brilliant painter of small pictures of *genre*. A great many of his pictures are in public galleries, especially at Madrid and Petrograd.

*PARIS, LOUVRE.***2156. THE PRODIGAL SON AT DINNER.** $0\cdot68 \times 0\cdot88$

A group of ten figures in contemporary Dutch costume. The table is set at a tavern door in a village, backed by a high wooden paling, against which two musicians are standing. The inn-keeper stands in the doorway on the extreme left, and his wife is near him with her back to us. The hero is on the left side of the table, and is holding out his right hand as he turns to take a cup of wine from the pot-boy. Two young women are seated at the table, one of whom, with her back to us, converses with an old woman standing at her right. In the foreground are a small dog and various objects, completing a purely natural scene.

Signed and dated 1644.

*LONDON, NATIONAL GALLERY.***805. AN OLD WOMAN PEALING A PEAR.** $0\cdot48 \times 0\cdot66$

An interior; a large oven to the left, the woman seated in front, and various objects distributed about the room.

Formerly in the Hesse Kassel Gallery, and afterwards in the collections of Jerome Buonaparte and General Meyot.

Purchased in 1870.

TERBORCH (Gerard), 1617—1681.

Dutch School. His principal works are small *genre* pictures, of which examples are given below, but he also painted portraits.

896. THE PEACE OF MÜNSTER. $0\cdot44 \times 0\cdot57$

The plenipotentiaries of Philip IV. of Spain and the delegates of the Dutch United Provinces assembled in the Rath-haus at Münster on May 15, 1648, to ratify the treaty of peace.

Signed and dated 1648.

Presented in 1871 by Sir Richard Wallace, who purchased it from the Demidoff Collection for 182,000 francs.

*LONDON, WALLACE COLLECTION.***236. A LADY READING A LETTER.** $0\cdot43 \times 0\cdot31$

“A young lady of fair complexion and light hair tastefully disposed in ringlets falling on her shoulders, seated (half to right) at a table on which she leans both arms, while she attentively peruses a letter. Her dress consists of a yellow silk corset (jacket) bordered with ermine and a scarlet

silk skirt; a turkey carpet covers the table; a screen stands behind her, and a basket containing a napkin and a cushion is by her side. The figure is seen to the ankles. A beautiful example of the master." (Smith.)

*PARIS, LOUVRE.***2587. LE GALANT MILITAIRE.** $0\cdot67 \times 0\cdot55$

To the left of a table covered with a red velvet cloth, spread with dishes of fruit, a woman richly attired in white satin with a blue velvet bodice trimmed with ermine is seated with a glass in her right hand. At her right side the officer is sitting with his purse in his hand on his left knee, and some coins in the other, at which the lady is looking. In the background is a four-post bed with the curtains drawn, and on the left a stone chimney-piece.

*AMSTERDAM.***570. CONSEIL PATERNEL.** $0\cdot71 \times 0\cdot73$

A group of three figures in the centre of a lofty, sparsely furnished bedroom. To the left a tall girl stands with her back to us in a plain white satin dress with full sleeves and skirt, the bodice striped with black, and a very broad black collar or tippet. To the right a young officer seated in profile on a chair, his right leg crossed over his left, with his large feathered hat held with his left hand in his lap, raises his right hand as he addresses the girl. Between them is an elderly lady in black seated facing us, drinking a glass of wine. To the left of the girl is a stool and a table covered with a red cloth, on which are a candlestick, books, etc., and in the background a curtained bed. On the right is a dog.

A replica of this picture, with very slight variations and without the dog, is at Berlin (No. 791, size $0\cdot70 \times 0\cdot60$), and of the girl alone, standing with the table pushed farther to the right and the curtains of the bed slightly open, at Dresden (No. 1832, size $0\cdot39 \times 0\cdot27$). Another replica is at Bridgewater House. The officer would seem to be the girl's brother rather than her father.

*DRESDEN.***1829. AN OFFICER WRITING.** $0\cdot51 \times 0\cdot38$

Seated on a stool at the left of a bare wooden table in front of a tall chimney-piece is a young officer in undress, bareheaded, writing a letter. On the right side of the table stands an orderly turned half to left, but his head turned to us, his hands folded, apparently waiting for the letter. The light falls from the left.

1830. A LADY WASHING HER HANDS. $0\cdot53 \times 0\cdot43$

A young woman in a white satin dress (not the same as in No. 1832) stands in profile to right washing her hands over a pewter dish held by a plump servant-woman in her left hand, while she pours water into it out of a ewer with her right. To the left, in a corner of the room, is a table covered with a patterned cloth, and in the foreground a little dog sitting up on the floor.

1832. (See Amsterdam No. 570.)

MUNICH.

388. THE LOVE LETTER.

0·56 × 0·47

The scene is a bedroom, but the accessories are not the same as in *Conseil Paternel*. In the centre stands facing us a young woman in a white satin skirt, jacket edged with white fur, and a white kerchief tied under her chin. On the left a young soldier elaborately dressed, with a cloak with a large hanging sleeve, offers her a letter. She turns her head towards him as if in doubt, with both hands thrust under her jacket. On the right behind a table stands a maid holding a flat silver basin and ewer, and she looks at the other two in surprise; while in front of the table a little dog on a stool is starting up.

This and the pictures at Amsterdam (No. 570) and Dresden (No. 1829) have been considered incidents in a story, but the characters here are certainly different.

389. A BOY AND HIS DOG.

0·35 × 0·27

The boy is seated on a low rush chair facing us, looking down, as with both hands he is taking a tick from the neck of a spaniel which lies on his knees. On the left, in the corner of the room where he sits, is a table with paper and an inkpot, and in the foreground the boy's large hat on a low box.

BERLIN.

791G. THE CONCERT.

0·56 × 0·44

In the right-hand corner of a room, her back against the plain wall, a girl sits facing us playing a spinet. In the foreground to the left another girl sits on a stool with her back to us playing a viola. She is dressed in a dark bodice, full white satin skirt, and fur tippet. Her right arm and hand are fully extended downwards holding the bow.

TIEPOLO (Giovanni Battista), 1692—1769.

Venetian School. Influenced by Piazzetta and by Paolo Veronese. His chief works are in fresco, his masterpiece being the scenes from the story of Antony and Cleopatra in the Palazzo Labia at Venice.

EDINBURGH, NATIONAL GALLERY.

66. THE FINDING OF MOSES.

79 in. × 134 in.

The scene is laid in an Italian landscape, and the figures, life-size, are dressed in the Venetian costume of the artist's period. Near the centre a lady of the Court is seated with the infant in her lap, the basket from which it has been taken lying on her right. She looks up at the Princess, who stands just behind in a bright yellow dress, accompanied by a haggard old woman in black and a dwarf in red and yellow. To the left is Miriam in blue, a colour repeated in the costume of a lady who bends over the nurse's shoulder. Other attendants, including two pikemen, complete the central group, and on the extreme left are two guards.

Presented by Mr. Robert Clouston in 1845.

*MUNICH.***1271. THE ADORATION OF THE KINGS.**

4·05 × 2·11

On the right, enthroned on a pedestal approached by three steps, the Virgin sits with her back to a massive ruin, with the Child on her right knee. The aged Caspar kneels in profile adoring the Child. This group is in strong sunlight from the right. In the left foreground stands the negro Balthasar, his back to us, the light only just catching his right side. In the left foreground is another dark figure of a page kneeling on the steps with his back to us. Melchior's head is seen over Caspar's shoulder, and behind the Virgin, higher up, are Joseph and others under the shade of the ruins.

TINTORETTO. 1518—1594.

Venetian School. Jacopo Robusti, called Tintoretto, and nicknamed "Il Furioso" from the speed and energy with which he painted.

*LONDON, NATIONAL GALLERY.***1313. THE ORIGIN OF THE MILKY WAY.**

1·47 × 1·66

Jupiter, descending from the right, places the infant Hercules at Juno's breast beneath her upraised left arm. She is half reclining on white and red draperies, leaning over to the left, her right leg hanging down, her right arm supporting her. The milk flowing from her breasts forms "the Milky Way." At the foot of her couch on the right are her peacocks, and a cupid descending headlong above them. Behind her on the left a gold canopy; in the middle distance Jove's eagle bearing his thunderbolts. Background of blue sky with clouds.

Purchased from the Earl of Darnley in 1890.

*HAMPTON COURT.***77. THE NINE MUSES.**

Whole-length nude figures, life size, grouped in various attitudes. In the centre is one of the nine seated facing us, her head turned to left as she listens to another seated behind her, while her hands are extended to right playing upon a spinet, round which are grouped three others. The most conspicuous of these is the one nearest to us on the right, who stands with her back to us tuning a lute which rests on her bent left knee. On the left is another seated, looking down at a pandean pipe which she holds. Above her flies another playing a large lute. In the centre foreground is Urania recumbent, studying a paper covered with mathematical figures. Background of sky, with the sun in splendour in the centre.

"This picture, the most magnificent and important example of Tintoretto in England, was acquired by Charles I. with the Mantuan Collection. It is universally considered one of his masterpieces." (Catalogue.)

*VENICE, ACADEMY.***42. THE MIRACLE OF ST. MARK.**

4·15×5·45

Between a building on the left and a high stone seat on the right is a motley crowd of Turks and others gathered round the martyr, who lies naked on the ground with his head towards us; while immediately overhead, diffusing a marvellous light on all the figures beneath, is the apparition of St. Mark in flowing robes descending from heaven with outstretched arms to work the miracle. The central figure just below St. Mark is that of the executioner in turban and loose clothes, who stands with his back to us holding up his broken hammer to the judge, who leans forward with arms outspread from the seat on the right. On the left another executioner kneels at the captive's head with an arrow poised over it.

Painted in 1548.

TITIAN, 1477 (?)—1576.

Venetian School. Tiziano Vecelli, born at Pieve di Cadore. Pupil of Giovanni Bellini.

*LONDON, NATIONAL GALLERY.***4. THE HOLY FAMILY.**

1·05×1·42

The Virgin is seated on the left facing to the right, the Child on her knee. St. Joseph is seated in the centre facing to the right front, where kneels a young shepherd with a firkin slung on his belt facing towards the left, his left hand on the ground; landscape background.

From the Borghese Palace, Rome.

Holwell Carr Bequest, 1831.

34. VENUS AND ADONIS.

1·75×1·88

A replica—possibly by Schiavone—of the slightly larger picture at Madrid (No. 422, see below).

Purchased with the Angerstein Collection, 1824.

35. BACCHUS AND ARIADNE.

1·75×1·90

On the left, between the sea and the edge of a woody landscape rising towards the right, Ariadne, in deep blue and vermillion, is walking away from us, her right hand uplifted. In the centre Bacchus leaps from his chariot towards her, his rose-coloured mantle flung out above and behind him. Between the two figures stand the pair of leopards harnessed to the chariot. In the centre foreground a little faun with gleaming eyes and uplifted face is walking beside the chariot, dragging a calf's head. Behind him to the right a naked man struggling with snakes that are twined about him. On the extreme right a dancing Bacchanal brandishing a goat's leg. In the wood behind is Silenus on an ass, and other figures. On the horizon to the left is seen the departing ship of Theseus, and overhead in the sky the constellation of the golden crown which Bacchus presented to her on her becoming his bride.

Signed *TICIANUS F.*

Purchased from Mr. Hamlet in 1826.

635. THE MADONNA AND CHILD WITH SAINTS.

1·00 × 1·40

In the centre the Virgin seated on a rock nearly full face. She stretches out her right arm to take a jasmine flower from the boy St. John, who is seated on the left. The Child lies on His back on her right knee, His right hand raised, His left on the right shoulder of St. Catherine, who kneels beside Him.

Once in the sacristy of the Escorial, Madrid.

Purchased in Paris in 1860.

*PARIS, LOUVRE.***1581. THE SUPPER AT EMMAUS.**

1·69 × 2·44

Oblong. In the centre, facing us, Christ seated behind a long narrow dining-table covered with a white cloth (which stretches across the picture) in the act of blessing. St. Peter, with bushy hair and beard, seated on His left in profile as he turns towards Christ. On our right, at the end of the table, the other disciple seated on a stool bending forward with clasped hands. Behind St. Peter a serving-man and a page. A little dog under the table. Left background a wall and pillar; right, an evening landscape.

1583. CHRIST CROWNED WITH THORNS.

3·03 × 1·80

Christ is seated half naked in front of a massive doorway facing us, flanked on His right by one and on His left by four of the ruffians who mock Him. Three of them have long rods in their hands, which, with the reed thrust into the Saviour's, are a conspicuous feature of the composition. Over the doorway in a gleam of light is a bust of Tiberius Cæsar.

Signed TICIANUS F.

Painted for the Church of Santa Maria delle Grazie at Milan.

1590. ALPHONSO DI FERRARA AND LAURA DI DIANTI. 0·96 × 0·76

A young woman, half length, standing behind a stone ledge at the foot of the picture, fronting us, her head turned slightly to the left. Her broad shoulders are bare, her bosom being covered by a pleated chemisette with very full sleeves, below which is her dress of green velvet. Her left hand holds a small glass bottle on the ledge, her right is raised holding her hair, which falls over her shoulder. In the background is dimly seen the head of Alfonso on her right, and his two hands, the right holding a hand-glass into which Laura looks, and the left a large circular mirror behind her left shoulder.

Painted in 1520.

1579. THE HOLY FAMILY WITH ST. AGNES.

1·57 × 1·60

The Virgin, on the right, carrying the Child in her arms, leans with her elbow on a pedestal. She looks towards the left at St. Agnes kneeling, who presents her with a palm branch, and at the infant St. John, who advances driving a lamb before him. At the feet of the Virgin is a lizard. Landscape background.

1580. THE HOLY FAMILY.

0·81 x 1·08

On the left the Virgin sits holding the Child, who tries to slip from her arms. On the right is the infant St. John with a lamb, and in the middle distance St. Joseph. Landscape background, with a peasant driving an ox.

1587. JUPITER AND ANTIOPE.

1·96 x 3·85

Oblong. In the centre of the foreground of a wooded landscape Antiope reclines asleep, her right arm supporting her head. At her feet, on our right, a kneeling satyr (Jupiter) with outstretched left arm raises the white drapery from her knees, her body being undraped. On our left stands a young hunter with a leash of hounds, in front of whom are seated another satyr and a woman. Above, in the centre, Cupid is letting fly a shaft at Jupiter.

1584. THE ENTOMBMENT.

1·48 x 2·15

Oblong. On the right Nicodemus in profile bends over the head of the dead Saviour as he supports Him by the shoulders. On the left Joseph of Arimathea in a similar attitude, supporting the white draperies bound round the legs. Behind, in the middle, St. John holds up the Saviour's right arm, his anguished glance fixed on the Virgin and Mary Magdalene, who stand in attitudes of intense emotion on the left.

1577. THE MADONNA AND SAINTS.

1·08 x 1·32

Half-length figures, life size. On the left the Virgin in red robe, yellow-lined blue cloak, and a veil on her head, with the Child on her knees. On the right St. Ambrose in a red robe between St. Stephen in blue offering a palm to the Virgin, and St. Maurice in armour leaning on his lance. Landscape background, with a curtain on the left.

A repetition of this picture is at Vienna (No. 166).

1578. "LA VIERGE AU LAPIN."

0·70 x 0·84

In the centre the Virgin kneels in a crimson robe and blue mantle fondling a white rabbit. To the right St. Catherine holds the Child, who leans forward to grasp the rabbit. Behind, to the left, St. Joseph with a flock of sheep and a black kid in his arms. Landscape background.

1589. AN ALLEGORY.

1·21 x 1·01

On the left a woman is sitting in profile holding a large crystal globe. She is dressed in green, with a linen chemisette open at the breast. Beyond her, in the centre, is a man in armour, but bareheaded, with his hand on her neck. Facing her is a kneeling figure of a young girl crowned with myrtle, and to the right is seen the head of a boy in profile, who offers a basket of flowers. In the foreground is a cupid with arrows.

Supposed to have been painted about 1533 as an allegorical portrait group of the Marquis d'Avalos, with his wife and his son, when starting for the war against the Turks.

1592. THE MAN WITH THE GLOVE.

1·00 × 0·89

Half length, fronting us, but with face and eyes turned slightly to our right. A young man, clean shaven, dressed in black, his tunic opening in a narrow V to his waist and showing a white pleated shirt, and a gold chain. His right hand is at his waist, the forefinger extended. His left, with the glove on, and holding the other glove, rests on a stone ledge.

*FLORENCE, UFFIZI.***1108. VENUS REPOSING.**

1·35 × 1·93

Reclining on a couch, unattired save for a pearl necklace, ear-rings, and bracelets. Her head, to our right, is turned towards a little cupid who caresses her left shoulder. At her feet is a little dog. Right background a curtain; left, an open window (on the sill of which is a partridge) showing an evening landscape, with a large tree.

1117. VENUS REPOSING ON A BED.

1·18 × 1·70

Reclining on a bed, her head to our left, entirely undraped, her hair falling over her right shoulder. A little boy at her feet. In the background are two maids, one of whom is kneeling before an open trunk and the other standing by her.

626. FLORA.

0·79 × 0·63

Half length, full face, the head inclined to the left. Golden hair parted in the middle and falling over the shoulders. She is in a linen chemisette falling very low, only a few folds of a purple mantle being seen, which she holds to her left side with one hand while in the other she holds out some flowers.

*PITTI GALLERY.***18. "LA BELLA."**

1·00 × 0·76

Half length, full face, turned slightly to the left. She wears a blue dress with red sleeves, cut low at the neck, and a long gold chain. She has auburn hair, one curl of which lies on her shoulder.

Painted in 1535.

Supposed to be a portrait of the Duchess of Urbino. The background has been repainted.

54. PORTRAIT OF PETER ARETINE.

1·08 × 0·76

Half length, full face looking to left. He is in a yellow tunic and red gown with very large lapels, which he holds together with his gloved left hand at his waist. He has a coarse face, with a full grey beard.

This portrait was painted in 1545 and sent to Cosimo de Medici by Aretine with a letter praising it as being the living likeness of him.

*VENICE, ACADEMY.***40. THE ASSUMPTION.**

6·90 × 3·60

The Virgin stands on clouds with arms outstretched surrounded by cherubim and angels, some of whom hold her flowing mantle, others play on musical instruments. She raises her eyes to the Eternal, who appears in a glory approached by two angels with two crowns of flowers and of gold. Below, the Apostles are grouped round the sepulchre in adoration, in the

centre St. Peter sitting with clasped hands; to the right St. Andrew, his back to us, with outstretched hands, and St. James in profile; to the left St. John, with his hand on his breast.

626. THE PRESENTATION IN THE TEMPLE.

$3\cdot45 \times 7\cdot95$

A large oblong picture, of which the distinguishing feature is the flight of massive stone steps rising from the centre foreground to the door of the Temple on the extreme right. The left foreground is filled with figures of men and women, who stand watching the little Virgin, who has passed the "landing" half-way up the steps, and is mounting the upper flight, at the top of which the High Priest and another stand awaiting her. Behind these steps is a range of buildings, the foremost of which is supported on two rows of Corinthian pillars, one being immediately behind the Virgin. On the extreme left of the picture is a lofty arcade and a pyramid, the left central background being a mountain landscape and a bright sky. The severity of the plain masonry of the side of the steps facing us is relieved by a low opening to the right, and near the centre by the life-like figure of an old market-woman with her basket beside her.

Painted for the Scuola della Carita.

ROME, BORGHESE.

147. SACRED AND PROFANE LOVE.

$1\cdot18 \times 2\cdot79$

Oblong. The centre is occupied by a broad stone well-head, at the left side of which is seated facing us a woman in full draperies looking away to left, while at the right another woman almost nude rests on the edge, leaning on her right hand, her head bent towards the other. Behind is a little cupid dipping his hand into the well. Fine landscape background.

170. THE EDUCATION OF LOVE.

An oblong. Half-length figures. On the left Venus, draped and with a tiara, is seated tying a bandage round the head of Cupid, who leans, back to us, at her knee. Her head is turned to left towards another "cupid," who stands on the seat beside her leaning against her shoulder. On the right are two robust nymphs, the foremost holding Cupid's quiver and the other his bow. Behind Venus is a wall, beyond which, in the centre, is a landscape with distant mountains.

PETROGRAD, HERMITAGE.

98. THE REPENTANT MAGDALENE.

$1\cdot19 \times 0\cdot98$

Half length. A plump young woman with long ringlets standing facing us with eyes upturned, her right hand on her breast, her left holding her striped shawl at her waist. In the foreground on the left is a vase, and on the right an open book resting on a skull.

99. THE TOILET OF VENUS.

$1\cdot24 \times 1\cdot04$

Three-quarter length. Venus is sitting facing us, her body bare, her left hand on her breast, her right holding a mantle over her lap. Her head is turned to the right as she looks into a square mirror held up by a cupid who stands with his back to us on the seat at her side. The head and arm of another cupid are seen in the background as he is about to place a wreath on the head of Venus.

DRESDEN.

171. TITIAN'S DAUGHTER.

1·03 × 0·86

Three-quarter length, standing slightly to left, her eyes looking to left. She is a stout woman, richly dressed in green velvet over a red under-garment with banded sleeves and low-cut bodice, with a splendid chain of pearls. Her left hand hangs at her side, and her right is raised to her bosom holding a large feather fan at her right shoulder.

Painted about 1566.

172. PORTRAIT OF ANTONIO PALMA.

1·38 × 1·16

Three-quarter length, standing half to left, the eyes turned to meet ours. A thin, bearded, dark-haired man of middle age, bareheaded, dressed in a loose black gown. His left hand, holding upright a long palm branch, rests on a pedestal. His right, at his thigh, grasps a band which passes over his left shoulder. Plain wall background with an opening on the left.

Inscribed "MDLXI. ARINO . . . NATUS. ÆTATIS SUÆ XLVI. TITIANUS PICTOR ET ÆQUES CÆSARIS."

163. PORTRAIT OF THE ARTIST.

0·96 × 0·75

Half length, seated behind a table, on which his right hand rests. His head turned slightly to right. His left hand resting on his thigh. In a dark heavy cloak over a light tunic with long sleeves. He wears a skull cap.

168. THE MADONNA AND SAINTS.

1·38 × 1·91

Oblong. Three-quarter length figure backed by a curtain on the left and pillars on the right. The Virgin, in a plain full robe and white veil on her head, in the left centre, is seated facing us holding the Child, who stands on her right knee, with both hands. She looks to the right, as does also the Child, at the Magdalene, a stately lady standing before them with head and glance bent downwards. Behind the latter stand St. Jerome on the extreme right, and St. Paul near the centre. On the extreme left stands in profile St. John the Baptist with dark ruddy skin, his right hand holding the arm of the Child.

169. THE TRIBUTE MONEY.

0·75 × 0·56

Bust length. The Saviour facing us, His head and glance turned to the right at St. Peter, who stands in profile at His left shoulder, his left hand holding a coin. Christ's right hand points to the coin, nearly touching it.

170. PORTRAIT OF A YOUNG WOMAN WITH A FAN. 1·02 × 0·86

Three-quarter length, three-quarters to left, the fan—a little flag—in her right hand upright; her left hand at her side. In a white satin dress, with stiff laced bodice and full skirt.

Possibly Titian's daughter Lavinia in 1555 as the bride of Cornelio Sarcinelli.

176. A LADY IN A RED DRESS.

1·35 x 0·89

Nearly full length, facing us, a young woman standing with her left hand on a table at her side, her right holding a tippet at her waist. She is richly dressed in a stiff shield-shaped bodice with quilted sleeves and full skirt. Plain wall background.

"By Bernardino Licinico." (C. and C.)

*MUNICH.***112. THE EMPEROR CHARLES V.**

2·05 x 1·22

Whole length, seated in a chair, three-quarters right, his right hand resting on the arm of the chair holding a glove; his left, gloved, in his lap. Dressed in black velvet and fur, and flat black cap. Left background, wall and pillar; right, a flat landscape.

Signed and dated 1548.

114. CHRIST CROWNED WITH THORNS.

2·80 x 1·82

Practically the same composition as the Louvre picture, but widely different in feeling, as it is also in technique, being of the master's latest period.

*BERLIN.***166. TITIAN'S DAUGHTER LAVINIA.**

1·02 x 0·82

Half length to right, in a gold-brocaded satin dress and white scarf falling over her shoulders, her head turned towards us and both arms upraised holding a salver full of fruit and flowers. Left background and curtain, right a mountain landscape.

*VIENNA.***174. DANÆ.**

1·38 x 1·52

Reclining on her back on a couch which is draped in white, unattired save for ear-rings and a bracelet, her head and back raised on pillows on our left, her right knee bent so as to plant her right foot on the couch, her left foot reaching the edge of the canvas on our right. Her right elbow is bent, and her right hand hangs over the edge of the couch. Her left hand rests upon her left thigh. She watches the golden rain caught in a salver by a woman kneeling behind the couch. Left background a curtain, right a cloudy sky, whence issues the bright shower.

A similar picture is in the Museum at Naples, a wondering cupid replacing the grasping woman.

169. DIANA AND CALLISTO.

1·82 x 2·01

In the centre, slightly to the right, Diana reclines—though almost in a standing posture—facing us, but with head in profile to left, and points with outstretched right arm to Callisto, who lies supported by three nymphs on the left in front of a tall stone fountain which, with a background of sea and sky, divides the two groups into which the picture falls. Behind Diana, under trees, are four nymphs, one seated in the foreground, leaning on her right hand, the other standing. Callisto and three of the nymphs behind Diana are draped.

180. THE MADONNA WITH THE CHERRIES. 0.81×1.00

The Holy Family; half-length figures. In the centre the Virgin, full face, seated behind a narrow table or ledge on which stands the Child advancing to her from the left. Her right hand rests on His back, her left holds a sprig of cherries, below which, in the right foreground, is seen the head and arm of the infant St. John. Behind her is a cloth of honour, on the left side of which is St. Joseph and on the right St. Zacharias.

191. JOHANN FREDERICK OF SAXONY. 1.10×0.84

Three-quarter length, seated half to left. A very stout man, with beard and moustache, and hair cut very short. Dressed in black with very broad fur collar. His left hand, resting on the arm of his chair, holds a black cap. His glance is directed over our right shoulder.

176. "THE GIPSY MADONNA." 0.67×0.84

The Virgin, half length, stands facing us, looking downwards, her right hand at her waist, her left holding the Child, who stands facing us on the edge of a table in the right foreground. Behind the Virgin is hung a green cloth extending to the right edge of the picture; to the left the background is an open landscape.

Probably a very early work.

150. FABRIZIO SALVARESIO. 1.12×0.87

Three-quarter length, standing slightly to right. A man of fifty, slightly bearded, in black cap and black mantle with narrow edge of white fur. His right hand grasping his striped sash. A negro boy's head and arm in the right foreground. Plain wall background, with a clock on a pedestal on the right, and an inscription on the left, with the signature and date 1558.

182. JACOPO DE STRADA. 1.25×0.95

Three-quarter length, standing behind a table facing us, his head turned slightly as though showing to someone on our right a statuette of Venus which he has lifted from the table to his right, and is holding with both hands. Dark hair, moustache, and beard. Dressed in a black tunic with crimson sleeves; over his left shoulder a thick stole of light-coloured fur; round his neck a gold chain fourfold, with a large pendant. Panelled background, a book lying on a shelf over his head.

Signed and dated 1566, when Strada was fifty-one years of age.

178. ECCE HOMO. 2.62×3.60

From the centre foreground rises a flight of ten stone steps to the entrance of the Hall of Justice on the extreme left, at which stands Christ in a loin cloth only, and at His right Pilate, who faces us, his head turned to the centre of the picture as with his right hand he points to Christ. The central figure in the composition is a halberdier standing on the steps, his back to us, in a long dark tunic and light-coloured hose. Beyond him on his right is a lady in a white dress, with a boy and other figures; on the right in the foreground a tall, big citizen in a robe and fur collar. On

the extreme right two mounted men in armour, their horses' heads towards us. In front of the steps on the left a soldier standing beside his large shield on which is the double eagle of Austria.

Signed and dated 1543.

In the Duke of Buckingham's Collection.

179. THE ENTOMBMENT.

1·00 × 1·16

Seen from near the foot of the tomb—a plain stone trough—on its right side. Joseph of Arimathea, wearing a turban, supports the body under the right arm and Mary under the left, the head falling over to the left of the picture. Nicodemus in the foreground on the right, his back to us, supports the legs. Over his shoulders are seen the head and clasped hands of the Magdalene, and on the left, between Joseph and Mary, the head of St. John. Plain background.

As early as 1579 this picture was in the gallery of Antonio Perez in Spain, and in 1648 was purchased by the Emperor Ferdinand III. from the collection of the Duke of Buckingham.

186. A NYMPH AND SHEPHERD.

1·42 × 1·87

Oblong. The nymph, with a wisp of drapery over her waist, lies with her feet to our right, her back turned slightly towards us. Her head is turned in profile, and close to it is that of the shepherd, who is seated immediately to left, his feet stretched apart, holding his pipe in both hands, and pausing in his playing to look round at the nymph. Hilly landscape background, with a goat reaching up at the foliage on a broken tree.

MADRID.

421. VENUS LISTENING TO MUSIC.

1·48 × 2·17

Oblong. On the extreme left is an organ at which a cavalier is seated, but his head is turned over his right shoulder towards Venus, who is stretched on a couch behind him on our right, playing with a little dog which reaches up to her from the right foreground. The background is a garden, in which is a fountain with the figure of a satyr.

430. RELIGION SUCCOURED BY SPAIN.

1·68 × 1·68

On the right, under a large tree, is a nearly nude girl half kneeling, profile to the left, typifying Religion. On the left a war-like woman advances towards the former, her left hand holding a standard. Behind her is seen another woman with a sword.

432. THE TRINITY.

3·46 × 2·40

Also called "The Glory." At the top, seated on clouds, are the Father and the Son, each holding a large orb, and between them a radiant light shines from the mystic Dove. The Virgin, a tall figure wrapped in a mantle, seen from behind, approaches them from below on the left. Masses of figures in all sorts of attitudes surround this group, increasing in size towards the lower part of the picture.

410. THE EMPEROR CHARLES V.

 $3\cdot32 \times 2\cdot79$

A life-size equestrian portrait of the Emperor in armour carrying a lance. His brown charger, covered with a cloth, canters towards the right across a landscape, on the left of which are large trees. The occasion is supposed to be the Battle of Muhlberg.

418. THE BACCHANAL.

 $1\cdot75 \times 1\cdot93$

A composition of ten or twelve figures grouped among trees in the foreground of a landscape. A nude woman is reclining asleep on the right, a little boy standing behind her, and a young man and woman dancing. In the centre two women are reclining, round whom are grouped four men, nearly nude, one of whom is pouring wine into a bowl upheld by one of the women. In the very centre, behind, is a man holding aloft a glass vase half full of wine against a brilliant sky. To the left are trees behind which are a youth drinking and a man with a wine jar on his back.

419. THE OFFERING TO VENUS.

 $1\cdot75 \times 1\cdot93$

The whole of the fore- and middle-ground is filled with *Amorini* at play in various attitudes. On the right, on a high pedestal, a statue of Venus, the legs draped. Between us and the pedestal a girl holding aloft a tambourine, and behind her another girl. Landscape background with heavy trees on the left, in the topmost boughs of which are three or four more *Amorini*.

437. ECCE HOMO.

 $0\cdot69 \times 0\cdot56$

Half length, life size, half to right. The Saviour with head and eyes downcast, His crossed hands bound with a cord; only a small strip of drapery is seen passing over the left arm and round the waist.

444. MATER DOLOROSA.

 $0\cdot68 \times 0\cdot53$

A companion picture to No. 437. Half length, half to left. The Virgin is standing with hands upraised in pity, looking down towards the left. She wears a mantle, and white veil over her head and shoulders.

439. CHRIST AND SIMON OF CYRENE.

 $0\cdot98 \times 1\cdot16$

Christ, in a long robe, kneels towards the left beneath the cross, His left hand on the ground, His right upraised holding the cross; He turns His head over His left shoulder as Simon bends over the cross above Him on the right.

440. THE ENTOMBMENT.

 $1\cdot37 \times 1\cdot75$

Seen from the foot of the tomb—a carved sarcophagus—at the right side. A similar composition to one at Vienna, but more full and elaborate. Joseph is here an old man with a long beard, and both his and Nicodemus' figure are seen at full length, while the Magdalene bends forward with outstretched arms.

411. PHILIP II.

1.93 x 1.11

Full length, standing half to left, with the right knee slightly bent; a young man, very slightly bearded. He is in richly chased body-armour and white hose and shoes. His left hand holds a dagger at his left side, his right rests on his helmet, which is lying on a table behind him.

407. SELF PORTRAIT.

0.86 x 0.65

Half length, profile to left. An old man with long white beard. Plain robe and skull cap. His right hand in the left foreground holding a brush.

431. PHILIP II. DEDICATING HIS SON TO VICTORY. 3.35 x 2.74

The King, in body-armour, stands on the right side of a small table covered with a cloth set against the back wall of a room paved with tiles. He holds up his infant son naked, whose right hand is raised to meet that of a winged and robed angel who descends head first from above. In the left foreground sits a Moor bound, his turban lying in the centre. A small dog on the right.

415. ISABEL OF PORTUGAL.

1.17 x 0.98

Wife of the Emperor Charles V, at the age of twenty-four. Three-quarter length, seated half to right. Richly dressed, with a splendid pearl necklace. She looks out to right. Her left hand rests on the arm of her chair, holding a small open book. Her right lies on her lap. Wall background, with curtain to the left and a window to the right, through which is seen a mountain landscape.

428. SALOME.

0.87 x 0.80

Half-length to right, a young woman holding up a dish containing the Baptist's head, and looking towards us over her shoulder. A similar picture (with the details altered) to No. 166 at Berlin.

417. THE MARQUIS OF VASTO ADDRESSING HIS TROOPS.

2.23 x 1.65

On the left the Marquis, full bearded, in armour, stands on a platform in profile to right, his right arm extended, his left holding a baton. At his side, on the extreme left, stands his page holding his helmet. In the centre foreground is the half-length figure of a halberdier, behind which is a dense mass of soldiers fully armed marching towards the horizon, which is lined with upright lances.

422. VENUS AND ADONIS.

1.86 x 2.07

On the left Venus, nude, is seated with her back to us, her left foot on the ground. She stretches back to the right, embracing Adonis, who, with his right arm raised, holding his spear, and looking down at Venus, strides across the centre to the right; two hounds on the right. Landscape background with trees on the left, under which Cupid lies asleep, and bright sun shining through clouds on the right.

Painted in 1554 for Philip II.

429. THE FALL OF MAN. $2\cdot40 \times 1\cdot86$

Adam is sitting on the left, and Eve standing on the right, the trunk of the tree rising between them in the centre, in the boughs of which a little cupid is seen pushing the apple into Eve's hand. She stands facing us, leaning with her right arm downwards along a smaller tree, and her left crossing her throat as she reaches up for the fruit. Adam looks up at the apple, and lays his left hand on Eve's breast as though dissuading her.

TURNER (Joseph Mallord William), R.A., 1775—1851.

British School. The greatest and most prolific of English landscape painters.

LONDON, NATIONAL GALLERY.

With the exception of those marked with an asterisk, these pictures are now at the Tate Gallery, Millbank. For convenience of reference their original numbers in the National Gallery Catalogue are here retained. The measurements are in inches.

**369. THE PRINCE OF ORANGE (WILLIAM III.) LANDING AT TORBAY,
NOVEMBER 5, 1688.** 35×47

Rough sea, grey sky with sun; foreground in shadow. In the centre the Prince standing in the royal barge; behind, a Dutch man-of-war saluting; the water covered with craft of all sizes.

Exhibited Royal Academy, 1832.

370. VENICE, CANALETTI PAINTING. 20×32

View of the Bridge of Sighs, the Ducal Palace, and the Dogana. This is Turner's first exhibited picture of Venice.

Exhibited Royal Academy, 1833.

371. THE GOLDEN BOUGH. (Now at Dublin.) 41×64

Lake Avernus is seen from a height in the middle distance; the bay of Baiae and Mount Vesuvius in the distance; to the left a temple on a height with pines; to the right a pine, and beneath it two figures reclining, a third to the left, standing in a pool, holds "the golden bough" from the legendary tree of Proserpine.

Exhibited Royal Academy, 1834.

459. MOONLIGHT: A STUDY FROM MILLBANK. 11×15

This was the first oil-painting exhibited by Turner.

Exhibited Royal Academy, 1797.

470. THE TENTH PLAGUE OF EGYPT. 35×47

A city in a valley seen from a height; on a rocky plateau in the left foreground a group of figures mourning over a dead child.

Exhibited Royal Academy, 1802.

471. JASON IN SEARCH OF THE GOLDEN FLEECE. 35×47

The serpent, guardian of the fleece, has been charmed to sleep by Medea; Jason stealthily passes by the monster, of which only one gigantic coil shows from among the rocks and shattered trees about its cavern.

Exhibited Royal Academy, 1802.

***472. CALAIS PIER.**

67 × 94

A dark and stormy sky and sea. On the eastern jetty of the pier, to the right, are people cleaning fish, and fishermen are preparing to put to sea. The English packet, a cutter with dark sails, has just entered the harbour.

Exhibited Royal Academy, 1803.

474. THE DESTRUCTION OF SODOM.

57 × 93

Lot and his daughters are on the right leaving the burning city; his wife, as a pillar of salt, is behind them.

Painted about 1805.

477. THE GARDEN OF THE HESPERIDES.

59 × 84

The goddess of Discord, on the right, receives the golden "apple of contention" from one of the daughters of Hesperus. The dragon which guards the garden lies along the summit of a rock in the middle distance.

Exhibited British Institution, 1806.

***479. THE SUN RISING THROUGH VAPOUR.**

52 × 70

Fishing boats arriving and unloading on the shore at low tide, a guardship in the distance. This picture and No. 498 was bequeathed by Turner to the nation on condition that they should be hung between two paintings by Claude (Nos. 12 and 14).

Exhibited Royal Academy, 1807.

480. THE DEATH OF NELSON.

68 × 94

The Battle of Trafalgar as seen from the Mizzen starboard shrouds of the "Victory." To the right the "Redoubtable," and beyond her the "Temeraire" and other ships. Nelson has been struck by a musket shot fired from the mast of the "Redoubtable" and carried down on the lower deck.

Exhibited British Institution, 1808.

Another picture of the same subject, painted about 1828, with considerable differences, is in the Painted Hall at Greenwich.

***481. SPITHEAD: BOAT'S CREW RECOVERING AN ANCHOR.** 67 × 92

Rough sea. Men-of-war anchored in the roadstead, others bearing up for anchorage.

488. APOLLO KILLING THE PYTHON.

57 × 93

In the foreground the python struggles amidst rocks and trees which it has crushed in its fall. To the left Apollo, who has transfixed it with darts, kneels in front of a boulder. Beyond, a valley and mountains.

Exhibited Royal Academy, 1811.

490. HANNIBAL CROSSING THE ALPS.

57 × 93

A lurid sun is seen through a snow-storm which threatens to envelop the Carthaginian army. The sky is said to have been suggested by a thunder-storm at Farnley, near Leeds, of which Turner made notes at the time on

the back of a letter, saying to his host: "In two years you will see this again, and call it *Hannibal crossing the Alps.*"

This is the first picture to which a quotation from "The Fallacies of Hope" is attached in the Royal Academy Catalogues. Apparently he used the title to cover any fragment of verse he wrote upon the subjects of his pictures.

Exhibited Royal Academy, 1812.

494. DIDO AND AENEAS LEAVING CARTHAGE.

58×95

Carthage in the background; in front the Court in long procession prepared for the chase.

Exhibited Royal Academy, 1814.

This is the first of Turner's Carthaginian subjects.

495. APPULIA IN SEARCH OF APPULUS.

57×93

A hilly landscape; in the middle distance a bridge of seven arches over a river with woody banks; a watermill and a town to the right. In the foreground are Appulia and her companions, and peasants reposing in the shade of a tree. The subject is the transformation of the Apulian shepherd Appulus (Ovid, "Metamorphoses," XIV.). The picture is directly founded on one of Claude's at Bridgwater House.

Exhibited British Institute, 1814, when it won the premium for the best landscape of the year.

***497. CROSSING THE BROOK.**

76×65

From near Morwell Rocks and the Weir Head, looking south towards Plymouth, with Poulston Bridge above; Calstock in the middle distance, and Calstock Church beyond. In the left foreground is a bare-legged girl who has crossed the brook and calls to her dog, which is in mid-stream. On the bank to the right is another girl seated with a package by her side.

Exhibited Royal Academy, 1815.

***498. DIDO BUILDING CARTHAGE.**

60×89

River scene, with the sun in the centre; a bridge in front and piles of classic architecture completed and in progress on either side. Dido surrounded by her people on the left. On the right the monument to her murdered husband.

See No. 479. Turner refused to sell this picture, saying that he intended to be buried wrapped in it.

Exhibited Royal Academy, 1815.

500. THE FIELD OF WATERLOO.

57×93

In the foreground women searching by torchlight among the dead and dying. To the right the Chateau of Hougoumont still burning; in the distance rocket signals.

Exhibited Royal Academy, 1818.

501. ENTRANCE OF THE MEUSE: ORANGE MERCHANT ON THE BAR
GOING TO PIECES. 67 × 94

Rough showery weather. Boats are unloading the wreck, and fishermen picking up oranges in the river.

Exhibited Royal Academy, 1818.

502. RICHMOND HILL. 70 × 132

In the foreground a numerous party occupied in dancing and other pastimes in celebration of the Prince Regent's birthday.

This is the largest picture painted by Turner.

Exhibited Royal Academy, 1819.

505. THE BAY OF BAIE. 57 × 93

Apollo and the Cumæan Sibyl are seated to the left under tall pines. The castle of Baiæ is to the right, on the opposite side of the bay Pozzuoli.

Exhibited Royal Academy, 1823.

506. THE MORNING OF THE CARTHAGINIAN EMPIRE. 59 × 89

Dido directing the equipment of the fleet. A river scene, with piles of architecture on each side. The scene was perhaps suggested by the river Medina at Cowes.

Exhibited Royal Academy, 1828.

***508.** ULYSSES DERIDING POLYPHEMUS. 51 × 79

The splendid galley of Ulysses is putting off from the island (on the left) where the Cyclops Polyphemus sprawls on the top of a cliff. To the right are other galleys, between which and that of Ulysses is the gorgeous sunrise over the still sea.

Exhibited Royal Academy, 1829.

512. CALIGULA'S PALACE AND BRIDGE. 56 × 98

On the left the ruins of the palace at Pozzuoli, on the extreme right in the distance Baiæ. Children sporting with goats in the foreground; the sun rising behind the ruin.

Exhibited Royal Academy, 1831.

513. VISION OF MEDEA. 68 × 98

Medea is performing an incantation; by her side are the three Fates.

Painted and exhibited in Rome, 1828.

Royal Academy, 1831.

516. CHILDE HAROLD'S PILGRIMAGE, ITALY. 56 × 98

A mountainous landscape with a winding river. In the foreground a solitary pine and a party of pleasure seated on the river bank. The sun is setting behind the mountains.

Exhibited Royal Academy, 1832.

***524. "THE FIGHTING TEMERAIRE."** **35×47**

On the right the sun is setting with effects of the utmost splendour over the still water; on the left the huge old ship of the line towed by a little black paddle-steamer to her last berth at Rotherhithe, where she was to be broken up.

Exhibited Royal Academy, 1839.

528. PEACE: BURIAL AT SEA.**Octagonal 32, diameter $32\frac{1}{2}$**

In the centre a large steamship with sails dark against the sky. In a blaze of torchlight amidships the body (that of Sir David Wilkie) is being lowered into the calm sea. Evening sky, new moon on the right.

Exhibited Royal Academy, 1841.

**530. SNOW-STORM : STEAMBOAT OFF A HARBOUR'S MOUTH
MAKING SIGNALS IN SHALLOW WATER AND GOING BY
THE HEAD.** **35×47**

The original title continues: "The author was in this storm on the night the 'Ariel' left Harwich." Turner had himself bound to the mast to observe the scene, and when critics described the picture as "soapsuds and whitewash," he said he wished they had been in it.

Exhibited Royal Academy, 1842.

***538. RAIN, STEAM, AND SPEED.** **36×47**

From the centre of a landscape veiled in light rainy mist a passenger train with open carriages full of people, drawn by a large black engine, approaches us along a high viaduct crossing a river.

Exhibited Royal Academy, 1844.

552. ÆNEAS RELATING HIS STORY TO DIDO. **35×47**

Dido and Æneas in a magnificent barge on a river, attended by other barges; in the background a great city.

Exhibited Royal Academy, 1850.

This and the three following were the last pictures exhibited by Turner in the year before his death.

553. MERCURY SENT TO ADMONISH ÆNEAS. **35×47**

The messenger of Jove alights on the great fragments of architecture outside a magnificent city by the sea; below, the harbour reflects the sun, high up in the sky.

554. THE DEPARTURE OF THE TROJAN FLEET. **35×47**

The fleet glides through the mouth of the harbour of Carthage, flanked by towers; Dido and her attendants watch its departure.

555. THE VISIT TO THE TOMB. **35×47**

Æneas lifts his right hand towards the caryatides cut in a rock temple. Cupid, accompanied by doves, attends the Queen. The sun sets in an angry sky, casting a red glow over the city.

U

UCCELLO (Paolo), 1397—1475.

Florentine School. Paolo di Dono, called Uccello from his fondness for birds. An enthusiastic student of perspective.

*LONDON, NATIONAL GALLERY.***583. THE ROUT AT SAN ROMANO.**

1·82 x 3·17

Till lately called "The Battle of St. Egidio." Two other pictures of the same dimensions and dealing with other incidents in the same battle are in Paris (Louvre, 1273) and Florence (Uffizi, 52), and were painted about the year 1456 for the decoration of the new palace of Cosimo de' Medici at Florence. They originally formed a single composition, though not a continuous picture, being divided from one another by pilasters. The painting, now in the National Gallery, formed the left-hand compartment of this triple piece; it represents Niccolo Maurucci da Tolentino, the leader of the Florentine forces, directing the attack against the Sieneze at San Romano in 1432. He is represented on horseback fully armed, except for his helmet, with the baton of command in his right hand. He wears on his head a rich *cappuccio* or head-dress of gold and purple damask, while his basinet, covered with purple velvet, is carried by his helmet-bearer, who rides by his side—an obvious device of the painter to obtain an occasion for a portrait. Above the figure of Tolentino waves his standard powdered with his *impresa*, the "Groppo di Solomone," a knot of curious and intricate form.

"The battle-piece in the Uffizi formed the second or central picture of the composition; it does not contain any portrait, but represents the encounter between the forces of the Florentines and the Sieneze at the moment when the Sieneze turn in retreat. In the middle distance some of their bowmen are seen attempting to cover their retreat as they ride over the hill against a body of Florentine soldiers, who approach from the other side of the hill. The foreground—as in the first picture—is strewn with the bodies of knights and horses and splintered fragments of lances. This panel is signed: 'Pavli Ucieli opus' on a scroll on a shield lying in the left-hand corner.

"The third or right-hand panel, now at the Louvre, represents Michelotto da Cottignola leading on his squadron to attack the Sieneze in the rear. His men have not yet begun the attack, and neither broken arms nor shields strew the foreground as in the other pictures. Michelotto, like Tolentino, wears a huge *cappuccio* of damask." (From an article by H. P. Horne in the *Monthly Review*.)

Purchased from the Lombardi-Baldi Collection in Florence in 1857.

*OXFORD.***A MIDNIGHT HUNT.**

26 in. x 67 in.

Oblong. From either side of the foreground a numerous company of horsemen and footmen with long staves accompanied by greyhounds are driving deer in the centre into the depth of a forest of oak trees. The edge of the waning moon is indicated in a small patch of dark sky above the trees in the centre, and the light comes from behind us on the left, presumably torchlight.

V

VELASQUEZ (Don Diego), 1599—1660.

Spanish School. One of the very greatest painters of portraits and figure subjects. Most of his works are at the Prado, Madrid.

LONDON, NATIONAL GALLERY.

745. PHILIP IV. (OLD).

0·63 × 0·52

Bust length, slightly to right; broad outstanding collar, black silk tunic, gold chain round the neck, with the Order of the Golden Fleece. Grey background.

From the Demidoff Collection.

Purchased in Paris in 1865.

1129. PHILIP IV. (YOUNG).

1·98 × 1·11

Full length, standing slightly to right. Dressed in a doublet and trunk hose of brown stuff brocaded with silver, and a black coat, silver-grey sleeves, and brown gloves. A stiff cambric collar, and on a chain round his neck the Order of the Golden Fleece. In his right hand a letter on which the painter's name is inscribed. His left hand on the hilt of his sword. A grey hat trimmed with feathers on a table to the right. In the background a crimson curtain.

Purchased from the Hamilton Palace Collection in 1882.

1148. CHRIST AT THE COLUMN.

1·61 × 2·03

In the centre Christ, in a loin cloth only, is seated on the ground, His feet towards the left, His face turned towards us, His outstretched hands bound together by a cord reaching from the column on the left. On the ground in front of Him are thongs and a scourge. On the right is a kneeling child in a grey gown, his hands joined in adoration. Behind Him stands an angel in a brown gown pointing with his right hand to Christ.

Presented by Lord Savile in 1883.

1315. ADMIRAL PULIDO-PAREJA.

2·05 × 1·11

Whole length, standing slightly to right. Dressed in black velvet doublet with silver brocaded sleeves, full breeches, stockings and shoes, and a crimson sash. His long hair is black and bushy. Both hands are gloved; in his right is a baton, in his left a broad-brimmed black *sombrero*.

Signed and dated 1639; though Señor Beruete considers that, in spite of the very definite history of the picture given by Palomino, it is the work of Velasquez's pupil, J. B. del Mazo.

Purchased from the Longford Castle Collection in 1890.

2057. "THE ROKEBY VENUS."

1·23 × 1·75

On a couch covered with a white cloth and a black silk drapery Venus lies, quite nude, with her back to us, the feet to the left. She raises her head on her elbow to look at her reflection in a small mirror held at the top by

a cupid who kneels on the couch at her feet. In the background a crimson curtain.

As there is no other work by Velasquez which is at all comparable with this, its attribution to him has excited a good deal of controversy. Señor Beruete, the highest authority on Velasquez, has no doubt about it on its merits, and quotes two inventories, dated 1682 and 1688, in which is the following passage: "Venus, of life size, reclining nude with a child, who holds up for her a mirror, into which she gazes. This picture is an original work by Don Diego Velasquez."

It is said to have been taken by the Duke of Wellington from the Duke of Alba in Spain, and brought to England by him. In 1808 it was purchased, on the advice of Sir Thomas Lawrence, for Mr. J. B. S. Morritt, of Rokeby Hall, Yorkshire.

Presented by the National Art Collections Fund in 1906.

ROME, DORIA PALACE.

118. POPE INNOCENT X.

1·55 × 1·18

Three-quarter length, about life-size, seated in a chair, half to right, hands resting on the wooden arms of the chair, a folded paper in the left. In red cape and biretta, and surplice. A man of middle age with thin beard and moustache, and piercing grey eyes.

Painted in Rome in 1650.

DULWICH.

249. PHILIP IV. (MIDDLE AGE).

4 ft. 2 in. × 3 ft. 2 in.

Three-quarter length, standing half to left, the eyes looking downwards to our left. He is in a red doublet richly embroidered with silver over a buff tunic, and a broad square linen collar. Both elbows are bent, as with his left hand he holds a large black hat at his waist, while the right grasps a baton held against the right thigh. His sword hangs by a sash from the right shoulder. Plain dark background.

PARIS, LOUVRE.

1731. THE INFANTA MARGARITA MARIA.

0·70 × 0·59

Three-quarter length, facing us, slightly towards the left. A child of seven or eight years old, with fair hair, parted on the left side of her forehead and tied with a pink bow on the right, falling on her shoulders. Dress of grey trimmed with black lace. Her right hand rests on the seat of a chair, her left hangs at her side holding a flower.

Painted about 1659.

BERLIN.

413A. ALESSANDRO DEL BORRO.

2·03 × 1·21

This well-known portrait of a very stout gentleman standing on the pedestal of a pillar is now acknowledged not to be by Velasquez. Sir Hugh Lane attributed it to the Genoese painter, Robert Strozzi.

MADRID, PRADO.

1167. CHRIST CRUCIFIED.

2·48 × 1·69

The Saviour, crowned with thorns, His head bowed, hangs on the cross facing us, against a plain dark background.

1171. THE FORGE OF VULCAN.

2·23 × 2·90

Five nearly nude men standing grouped round the anvil in a forge. Three, to the right, are merely the smith's assistants. Vulcan himself, behind the anvil, pauses in his work to listen to Apollo, who has entered from the left, and is telling him of the infidelities of Venus. With the exception of a wreath and rays of light surrounding the head of Apollo, the whole picture is simply a life like representation of a blacksmith's forge.

1192. THE INFANTA MARIA TERESA.

2·12 × 1·47

A child of about eleven, whole length, standing slightly to left, her hands resting wide apart on her broad farthingale, a rose in the left and a large lawn kerchief hanging from the right. Her hair is fluffed out wide on each side. Her hoop skirt extends to each side of the canvas.

1172. THE SURRENDER OF BREDA ("LAS LANCZAS"). 3·07 × 3·67

In the centre of a high foreground overlooking a flat plain the two Generals stand face to face, the victorious Spinola on the right, with his great brown charger occupying the rest of the right foreground, its hind-quarters towards us; Justino de Nassau on the left, backed by a group of four or five standing officers with halberds. The latter advances, stooping, offering the key of the city to Spinola, who stands with his baton in his left hand and his right arm extended as he lays his hand on the other's shoulder. Beyond Spinola and his charger, over the heads of various officers, rises a forest of twenty or thirty upright lances, from which the picture derives its name. Spinola is dressed in black, with light brown riding boots, and a long pink sash over his right shoulder and falling behind his left arm; de Nassau is in a loose golden-brown suit with a broad white collar and large brown riding boots.

Supposed to have been painted in 1647, being the master's first picture on this scale.

1206. AESOP.

1·79 × 0·91

Whole length, standing full face, bareheaded, in bright sunlight from the left. A stalwart person of middle age, with a big square face. He is dressed in a long coat. He carries a book in his right hand, and the left is thrust into his coat at the waist. Plain background.

1207. MENIPPUS.

1·79 × 0·94

Whole length, standing, profile to right, in sunlight from the left. He is in a broad-brimmed hat and long cloak. A tall, bearded, elderly man, who looks towards us. On the ground are some papers and an open book and a pitcher.

1178. EQUESTRIAN PORTRAIT OF PHILIP IV.

3·01 × 3·14

In profile to right, on a prancing charger, the foreground of a rough landscape. He is in body-armour, with a large hat, and carries a baton.

1184. PHILIP IV. AS A SPORTSMAN.

1·91 × 1·26

Whole length, standing in profile to right, with left leg advanced; the left hand at the waist, the right hanging down holding a long gun. The head is turned to us and the eyes meet ours. In the left foreground sits a large dog.

Landscape background, with thick trees on the left.

1182. PHILIP IV. (YOUNG).

0·57 × 0·44

Bust length, slightly to right. Apparently painted when the King was about nineteen years old. He is bareheaded, and wears a cuirass, over which is a scarf.

1194. PORTRAIT OF THE SCULPTOR MARTINEZ MONTANES.

1·09 × 1·87

Three-quarter length, standing half to right. A man of middle age, with moustache and pointed beard. He is bareheaded, and wears a black gown and white linen collar. His glance is turned to us as he pauses in his work on a colossal head on which his left hand rests, while in his right he has a wooden spatula.

1181. EQUESTRIAN PORTrait OF THE COUNT-DUKE OLIVARES.

2·09 × 1·73

In profile to left, on a prancing charger, in the foreground of a low-lying landscape. He is in body-armour, with a large hat and sword-sash over his shoulder, and carries a baton in his right hand.

1190. MARIANA OF AUSTRIA.

2·09 × 1·25

Second wife of Philip IV. Whole length, standing slightly to left, her right arm extended, the hand resting on the back of a chair, her left hanging over her farthingale holding a large white kerchief—a girl of about fifteen. Her hair is dressed out on either side of her face to an absurd width, with a feather at the back. The skirt of her heavily-braided dress is considerably broader than it is long. Plain back ground, with a curtain looped up on the left.

1168. THE CORONATION OF THE VIRGIN.

1·76 × 1·34

The Virgin sits facing us, her eyes downcast, in the midst of clouds; her left hand outstretched, her right on her breast. Slightly above her on either side sit the Father and the Son, holding between them a wreath above her head, over which the Holy Dove appears in the sky. All three figures are draped in ample robes, and are of the most human character. Two little boy angels hold the sides of the Virgin's robe, and two pairs of cherubim fly below.

1170. LOS BORRACHOS.**1·65 × 2·25**

Oblong. In the foreground of a rough landscape, in bright sunlight from the left, are grouped nine peasants of various ages. In the centre, slightly to the left, the youngest sits on a cask and crowns another with a wreath as he kneels at his left side. The former apparently represents Bacchus, and he and another who leans over him on the left, holding a bunch of vine leaves over his head, are nude, save for a mantle thrown over the lap of the former. Over the shoulders of the kneeling man are seen the very vivid faces of two men grinning at us, one holding a bowl of wine, the other reaching towards it with his right hand. Farther to the right is an old man in a brown cloak, beyond whom is another tilting his hat from his head.

1174. LAS MENINAS.**3·18 × 2·76**

This remarkable picture, unique in its conception, represents the painter at work in a lofty room on the portraits of the King and Queen from their point of view. In the centre of the back wall is a mirror in which they are reflected. On the left we see the back of the tall canvas standing on the floor against an easel. Beyond it stands Velasquez, his palette in his left hand and his brush in his right, as he pauses to regard his sitters. In front of him kneels, holding the hand of her mistress, one of the two girl attendants of the little Infanta, who stands facing in the centre foreground, while the other stands curtseying to her on her left. In the right foreground lies a huge brown dog, behind which are a female dwarf and a boy. Farther back on the right a nun stands talking to a man; through an open door in the back wall on the right is seen a man standing on a staircase in bright light.

1180. EQUESTRIAN PORTRAIT OF PRINCE BALTASAR CARLOS.**2·09 × 1·73**

A child of six or seven years old mounted on a galloping brown pony, half to left. He holds baton in his right hand. Mountain landscape background.

1173. LAS HILANDERAS.**2·20 × 2·89**

A room in the tapestry factory with an opening in the centre at the back into a portico hung with tapestry, at which some ladies are looking in a bright light. In the foreground of the front room are, on the left, a woman at a spinning-wheel talking to another behind her, who is pushing back a crimson curtain on the extreme left; and on the right a younger woman winding wool between two others.

1189. PORTRAIT OF DON CARLOS.**2·09 × 1·25**

Whole length, standing full face. A tall young man in black Court dress, bareheaded, his hat in his left hand, while his right hangs at his side holding a glove by the finger-tip. The light is from high up on the left. Plain background.

1182. PHILIP IV. (YOUNG).**2·01 × 1·02**

Whole length, standing, in black Court dress, the left hand resting on a table covered with a cloth, the right hanging at his side.

VERMEER of Delft (Jan), 1632—1675.

Dutch School. "One of the rarest painters of Holland."

*LONDON, NATIONAL GALLERY.***1383. A GIRL AT THE VIRGINALS.**

0·50 × 0·45

In the centre, to the left of a room paved with black and white squares, a young lady is standing, seen almost at full length, in profile to the right, looking at us, her hands on the keys of the virginals. She is in a white satin skirt, and a bodice of blue silk with full sleeves. On the wall behind her is a picture of Cupid with a bow in a black frame, and to the left, next a lattice window, a landscape in a gilt frame. In the right foreground is a chair covered with blue velvet.

Signed.

Formerly in the Solly Collection.

Purchased in 1892.

*DRESDEN.***1335. TEMPTATION.**

1·43 × 1·30

Behind a balustrade which stretches across the picture, and over which is thrown a rich Oriental carpet and a fur mantle, are seen the half-length figures of a group of four people fronting us. To the right a girl in a lemon-yellow jacket and white shawl over her head, her right hand extended, her left holding a large wine-glass on a very small table in the corner of the balcony next to a decanter. Behind her, with his left arm passed over her shoulder, the hand resting on her bosom, and his right hand with a coin in it immediately above hers, stands a young man with long curls in a red coat, and a large grey hat with a feather cocked over his right eye. Both are looking downwards at the coin. To the left a young man in black slashed with white, a lace collar, and black hat, holding a beer-glass in his left hand and the top of a lute in his right. Between the two men is seen the eager face of an older woman in a black cloak and head-dress.

Signed and dated 1656.

*BERLIN.***912C. WEINPROBE.**

0·55 × 0·45

To the right of a small table covered with a patterned cloth, which stands near a window (on the left) in a bare tiled room, are a man standing and a woman sitting on a chair. The former has a cloak thrown in loose folds across his body, and a tall black hat with a wide brim. He stands facing us, looking down at the woman, his right hand holding a small jug on the table. The woman, whose face is concealed by a white sun-bonnet, sits nearly in profile, drinking out of a wine-glass held in her right hand, while her left rests in her lap. On our side of the table is a wooden chair with a cushion and some clothes on it; the only other furniture is a wooden bench under the window on the left, and a picture on the wall behind the table.

From Lord Francis Pelham-Clinton-Hope's Collection.

912B. THE WOMAN WITH THE PEARL NECKLACE. $0\cdot55 \times 0\cdot45$

A young woman in a loose tunic edged with ermine stands on the right, looking across a table to a small mirror on the wall on the extreme left. The light comes from a window beyond the mirror, falling on the plain back wall and on the woman. She is holding, with both hands upraised, the strings of a pearl necklace which she has just tied round her neck. In the right foreground is a plain chair, and on the left some draperies.

Signed.

From the Svermondt Collection.

*THE HAGUE.***92. VIEW OF DELFT FROM THE CANAL.** $0\cdot98 \times 1\cdot17$

Beyond the broad canal which runs right across the foreground lie the walls of Delft, with the Schiedam and Rotterdam Gates (the latter flanked by two towers), which are connected by an arched bridge, under which the canal enters the town. At the back rises the tower of the new church, and on the extreme left the steeple of the old. On the canal are several boats; in the left foreground is a piece of the nearer bank of the canal, where six people are sitting by a boat. The sky, with light clouds, takes up nearly two-thirds of the picture.

406. DIANA AND HER NYMPHS. $0\cdot98 \times 1\cdot05$

A group of five figures, all fully draped except one. Diana, seated on a rock in the centre, extends her left foot to a nymph kneeling in the right foreground, who is washing it. Between these two figures are another nymph sitting beside Diana holding her left foot in her right hand, and behind her a third standing looking down at them. The composition is balanced by another standing figure with her back to us on the left only partly draped, and in the left foreground a dog sitting and watching the proceedings. Background of trees and sky.

This was formerly attributed to Vermeer of Utrecht, but is now considered an early work of Vermeer of Delft.

PORTRAIT OF A GIRL. $0\cdot47 \times 0\cdot40$

Bust length, against a plain dark background, in a strong light from the left; the head, very slightly thrown back, is turned half towards us over the left shoulder, the eyes meeting ours, the lips parted. She wears a plain full cloak, above which is seen a strip of light drapery round the neck, and her head is bound turban-wise with a sash, the end of which hangs down over her back. In her ear is a very large drop pearl.

*AMSTERDAM.***2527. GIRL READING A LETTER.** $0\cdot49 \times 0\cdot40$

A young woman, nearly full length, is standing in profile to the left, with her head slightly bent as she reads a letter which she is holding in both hands. She is bareheaded, in a loose blue jacket with short yellow sleeves and a green gown. The light falls from a window on the left (not in the picture) upon her and the plain grey wall behind her, on which is hanging a large map. On either side of her is a chair, and in the left foreground a table in shadow, on which is an open box.

2528. THE LETTER.

0·44 × 0·38

Through an open door, not much more than a third of the width of the canvas, we look into a room paved with large squares of black and white, in which a woman in yellow is seated facing us, with a lute in her left hand and a letter in her right, which has apparently been handed to her by a maid-servant in blue, who stands behind her mistress's chair to our left. The latter looks up at the former with a glance of surprise.

Signed in large letters on the wall beside the servant.

VERONESE (Paolo), 1528—1588.

Venetian School. Paolo Caliari, known as Paolo Veronese.

LONDON, NATIONAL GALLERY.

294. THE FAMILY OF DARIUS AT THE FEET OF ALEXANDER.

2·34 × 4·73

The captive family, in rich garments of rose, gold, blue, and scarlet, presented to the King by one of the ministers of Darius, are kneeling in the centre; Alexander and his Generals, Hephaestion and Parmenio, are on the right in dull green, crimson, and siena yellow.

In the background is a marble arcade, from the top of which many spectators are looking down.

Painted after 1580 for the Pisani family at Este, the principal figures probably being portraits of members thereof.

"The celebrated picture of the wife of Darius mistaking Hephaestion for Alexander. In excellent condition; perhaps the only existing criterion by which to estimate the genuine original colouring of Paul Veronese." (Rumohr.)

Purchased at Venice from the Count Vittore Pisani in 1857 for £14,000.

1041. ST. HELENA: VISION OF THE INVENTION OF THE CROSS.

1·96 × 1·14

The saint reclines on the right on a marble window-seat asleep, her head on her right hand. Her dress is gold-grey and amber-rose. Through the open window are seen two cherubim flying with a cross.

Once the altar-piece of a chapel dedicated to St. Helena at Venice. It afterwards belonged to the great Duke of Marlborough.

Purchased from the Novar Collection in 1878.

PARIS, LOUVRE.

1192. THE MARRIAGE AT CANA.

6·66 × 9·90

An immense canvas painted in 1563 for the refectory of the Convent of St. George in Venice. It was taken to Paris in 1797, and the Commissioners, after 1815, shrinking from the physical difficulties of transporting it back, took in exchange a picture by Le Brun, now in the Academy at Venice.

In a courtyard enclosed by marble colonnades, behind which is seen the open sky and buildings on either side, is a long table with "horse-shoe" ends. Christ seated facing us in the centre, with His mother on

His left, is performing the miracle; but our attention wanders in so vast a composition to the guests, many of whom are recognisable as contemporaries of the painter. On the left a negro servant hands a cup of wine to the Marquis d'Avaloz, next to whom is Eleanor of Austria, Queen of France; next to her, again, is Francis I. and Mary, Queen of England, in a yellow gown. Farther along, next to Soliman I., is the Marquise de Pescaire chewing a tooth-pick, and farther along, at the corner, the Emperor Charles V. wearing the Order of the Golden Fleece. In the centre foreground is a group of musicians, amongst whom are seen Titian with the double bass, Bassano with a flute, and Veronese himself with the viola. In a lofty gallery at the back are numerous other figures.

VENICE, ACADEMY.

37. THE HOLY FAMILY AND SAINTS.

4·66 × 2·52

A tall altar-piece with a round top, in which the conventional grouping has been somewhat disarranged. The Virgin is enthroned in a semicircular alcove hung with gold and black embroidery; but the pedestal on which the throne is set is nearly breast high, and we are standing, not in front of it, but on the right side. The centre foreground is accordingly filled by one of the high plinths that flank the pedestal, and on it is standing with his back to us the infant St. John, looking up at the Child (who stands in His mother's arms), His left hand resting on the upturned palm of St. Francis, who, in monk's habit, leans his left elbow on the plinth as he stands beside it. Behind him is seen the head of St. Justina. On the other side (right) St. Jerome, in rose-coloured brocaded robe and crimson cape, leans, holding a book. Behind St. Francis rises a fluted pilaster, and the Virgin, with St. Joseph on her left, are to the right of this. A strong light is coming from behind us on the left.

Painted c. 1550 for the Church of San Giobbe, Venice.

203. THE FEAST AT THE HOUSE OF LEVI.

5·68 × 12·30

A very large oblong picture, which occupies the whole of one of the end walls of the Sala di Paolo Veronese.

Through the round arches of the upper story of a lofty open arcade of three bays are seen against a blue sky the white buildings of the city. Thirty or forty guests—small figures in so large a setting—are seated at a table ranging along the whole length of this arcade. The central bay is entirely open to our view, but those on either side have a low balustrade, while a staircase, also balustraded, leads downwards to the corners of the canvas. At the foot of the two massive pillars dividing the three bays are standing, on the right, a portly steward, and on the left Levi himself calling out orders to the servants. Christ is seated in the centre facing us, with St. Peter at His right.

Painted in 1572 for the Convent of St. John and St. Paul for a very small sum, to replace a picture of the same subject by Titian which had been burnt.

VERROCCHIO (Andrea), 1435—1488.

Florentine School. Pupil of Donatello in sculpture, and Alessio Baldovinetti in painting. His paintings are few, but his drawings and the famous Colleoni equestrian statue in Venice proclaim him one of the greatest masters.

*LONDON, NATIONAL GALLERY.***296. MADONNA AND CHILD WITH ANGELS.**

0·96 × 0·69

The Virgin, three-quarter length, is seated nearly full face, her hands raised in prayer. The Child lies on her knees holding a mulberry in one hand. An angel stands behind Him holding Him, and looking towards us. On the left is another angel in profile looking up, holding a lily in his left hand. Dark red curtains overhead, and a landscape background.

"Designed and superintended by Verrocchio." (Berenson.)

Formerly attributed to Ghirlandaio and Pollaiuolo.

Purchased in Florence, 1857.

*FLORENCE, ACADEMY.***71. THE BAPTISM OF CHRIST.**

1·77 × 1·51

In the centre foreground Christ is standing with clasped hands in a shallow stream (which winds away into the landscape background), while on the right the Baptist in profile raises his right arm to pour the water over Christ's head, his left arm hanging at his side holding the crossed staff. Christ is clad only in a striped loin cloth. On the left, kneeling under a small palm-tree on the flat rocky bank of the stream, are two young angels, the one half hidden by the other. The face of the latter, in profile, upturned towards the Saviour, is strongly reminiscent of the manner of Leonardo in *The Virgin of the Rocks*.

VIGÉE LE BRUN (Madame), 1755—1842.

French School. Marie Elizabeth Vigée, wife of the dealer Lebrun.

*LONDON, NATIONAL GALLERY.***1653. PORTRAIT OF THE ARTIST.**

0·94 × 0·70

Half length, slightly to the right, the head full face in a broad-brimmed straw hat trimmed with flowers and a feather, and a low-cut dove-coloured silk dress trimmed with a ruched frill of white silk. Round her shoulders is a black silk scarf. The left arm rests on a parapet, the hand holding brushes and a set palette.

This very popular picture, purchased in 1897, is not included in the new catalogue.

*PARIS, LOUVRE.***521. THE ARTIST AND HER DAUGHTER.**

1·30 × 0·94

Three-quarter length figure. The mother seated on a stool on the left, half to right, but full face. She embraces her child, who stands at her knee with her arm round her mother's neck. Both are looking at us. The mother is in a white muslin dress which leaves her right shoulder bare, a red sash, and an olive-green mantle which falls over her knees. The child is in a plain blue robe.

VIVARINI (Antonio).

Early Venetian School. Active at Murano, 1440-1470, generally in conjunction with "Johannes Alemanus," but sometimes alone, as in the *Adoration of the Kings* at Berlin.

*VENICE, ACADEMY.***33. THE PARADISE.**

2·26 x 1·27

On an elevated throne are seated the Virgin face to face with Christ, who is crowning her, and behind them the Father with the mystic Dove. On either side are a great number of saints in gold-brocaded robes, arranged in three tiers which rise towards the edges of the picture. In the foreground are seated on marble seats at the base of the throne the four Evangelists with their emblems, two on each side; on the left Pope Gregory the Great and St. Jerome, and on the right the two Bishops, St. Augustine and St. Nicholas. On the pedestal of the throne stands a throng of naked children upholding a small pillar and other instruments of the Passion.

Inscribed "Joannes et Antonius de Muriano, 1440."

The upper part has been repainted and a pinnacle added by Basaiti.

625. THE VIRGIN AND CHILD AND FOUR SAINTS. 3·35 x 4·80

On canvas, oblong. Enclosed at the back and sides by a richly carved and crenellated screen, the Virgin sits facing us on a low throne, with four little long-robed angels at the sides holding the tall wands that support a flat canopy over it. To left and right stand the four "Doctors of the Church" (as in No. 33), St. Jerome and St. Gregory on the left, and St. Nicholas and St. Augustine on the right. The Child stands on His mother's left knee offering her a plum.

Painted in 1446 for the Scuola Santa Maria della Carita—the building, that is to say, where it still is.

*BERLIN.***5. THE ADORATION OF THE KINGS.**

1·11 x 1·79

The whole of the foreground is crowded with figures in rich apparel embossed with gold, the Virgin being seated in the centre with the Child on her right knee, while Caspar kneels to kiss His foot. St. Joseph, just behind, is holding Caspar's offering. Melchior and Baltasar stand waiting on the left with their offerings in their hands. The stable is in the centre behind the Virgin, and over her head is the mystic Dove in a glory, and in the sky the head of the Father and six angels on each side.

Painted c. 1435-40.

VIVARINI (Bartolommeo), c. 1431—1499 (?).

Early Venetian School. Younger brother of Antonio.

*LONDON, NATIONAL GALLERY.***284. THE VIRGIN AND CHILD AND TWO SAINTS.** 0·93 x 0·63

Against a gold background the Virgin stands facing slightly to right behind a parapet, holding the Child seated on a cushion, who holds to

His mother's neck. Behind to the left is St. Paul, and to the right St. Jerome. Over the front of the parapet hangs a grey brocade.

Signed "OPUS BARTOLOMEI VIVARINI DE MURANO."

Purchased in Venice, 1855.

VENICE, ACADEMY.

615. THE VIRGIN AND CHILD AND FOUR SAINTS.

2·0 x 2·20

An altar-piece of five panels in gilded Gothic frames with pointed arches. In the centre is the Virgin enthroned, adoring the Child, who lies asleep on a cushion on her knees. In the left panel the Baptist and St. Andrew, in the right St. Dominic and St. Peter.

Painted in 1464 for the Church of the Certosa in the Island of Sant' Andrea at Venice.

VIVARINI (Luigi or Alvise), 1447—1504.

Early Venetian School. Son of Antonio. His largest and most important works are the unfinished altar-piece at the Frari, Venice, and two in the Berlin Museum.

London, NATIONAL GALLERY.

1872. THE VIRGIN AND CHILD.

0·68 x 0·51

The Virgin, in a blue mantle over a crimson robe, stands behind a parapet facing us. Her left hand holds a cushion on the parapet on which the Child half reclines, while she supports Him with her right.

Signed "ALVIXI VIVARINI P."

Presented by Charles Loeser, Esq., 1898.

VENICE, ACADEMY.

607. THE VIRGIN AND SIX SAINTS.

1·71 x 1·91

The Virgin sits facing us on a marble throne, with the Child standing on her left knee. On the left are standing St. Anthony of Padua as a monk, holding a book and a lily, and St. Louis of Toulouse as a Bishop. Behind the former next the throne are seen the head and joined hands of St. Anne. On the right are two monks—St. Francis showing the stigmata and St. Bernardine his disc. Behind St. Joachim, lifting his hat from his head. The background is a plain green curtain hung behind the throne.

"In this altar-piece he most completely separated himself from the formalities of the old period, and retempered his art at the fertile spring of pure nature. We see the Virgin on a marble throne, shrouded, as it were, from common gaze by green hangings that part a corner of an edifice. She looks out upon her little court of worshippers, and seems to say of the naked babe, 'Ecce Agnus Dei.' Her face, in its gentle and regular character, is expressive as her motion; her gesture. . . . The saints who adore the majesty of Christ do so in a most unaffected way: St. Anne, in prayer, is enthusiastically devout; St. Joachim, awe-struck; St. Francis is composed, and shows the stigmata; St. Anthony displays the energy of his faith by the pressure of the book upon his breast." (C. and C.)

W

WALKER (Frederick), A.R.A., 1840—1875.

British School.

LONDON, NATIONAL GALLERY.

3158 THE PLOUGH.

1·52 x 2·22

Two grey horses drawing a wooden plough to left across a field separated from us by a small stream, and backed by a chalk cliff which glows pink in the sunset. A man is driving the plough, and a boy is at the near horse's head. The sunlight also catches a heavy cloud over the cliff, beyond which on the right is seen the moon "the wrong way round."

Exhibited Royal Academy, 1870.

Presented by Lady Wernher in 1917.

LONDON, TATE GALLERY.

1209. THE VAGRANTS.

33 in. x 50 in.

An autumn scene. In the centre a gipsy woman with an infant in her arms sits over a faggot fire, the smoke from which drifts across the foreground. On the left a little girl supports her young brother, while an older boy stoops forward to feed the flame with brushwood. On the right stands a tall gipsy woman watching the fire. On the left a two-wheeled cart stands by the hillside. A pool or flooded meadow lies to the right surrounded by woodland.

Signed with initials.

Painted in 1868.

1391. THE HARBOUR OF REFUGE.

45 in. x 77 in.

On the left, at the end of a terrace wall which runs round a quadrangular group of red-brick almshouses (studied at Bray, near Maidenhead), one of the inmates, an old woman, leans on the arm of her daughter; in the middle of the quadrangle is a statue on a stone pedestal, at the base of which other pensioners sit or stand. On the right, in the foreground, a young labourer is mowing the daisy-sprinkled grass; beyond is a thorn-tree in full blossom. In the centre of the background the ivy-grown gable of the almshouse chapel rises above the adjoining buildings. The sky is suffused with the yellow glow of sunset.

Painted in 1872.

Presented by Sir William Agnew, Bart., 1893.

WATTEAU (Antoine), 1684—1721.

French School. "Watteau was not only the inventor of *Fêtes galantes*, and the most exquisite colourist among French artists of the eighteenth century. He was a poet-painter who transfigured the frivolities of his time into dream-like scenes." (Sir Claude Phillips.)

LONDON, WALLACE COLLECTION.

391. FÊTE IN A PARK.

1·25 × 1·88

In the foreground on the right is a group of four ladies and a gentleman seated on the grass, and on the extreme right another gentleman standing with his back to us in front of a high pedestal on which is a statue of a nude woman seated. Beyond this group, amid the trees, is another. In the left foreground are two little girls playing with a dog, and beyond them, in an open space with bright sky, more figures.

"This fine picture is one of the chefs-d'œuvre of the master in size, grace of action, harmony, power of colouring, and spirited execution" (Waagen.)

It is a larger and later version, with variations, of No. 389 in this collection.

410. THE MUSIC PARTY.

0·64 × 0·92

In the centre of a paved terrace stands in profile to left a musician, his right foot raised high over a stool, tuning his theorbo, which rests on his right thigh. On the left, facing him, is seated a group of three ladies and a gentleman, and behind them, standing with his back to one of the pillars of a lofty portico, another gentleman. On the right foreground is another figure sitting by a bowl on the ground. The open background is said to be a view of the Champs Elysées.

"In power and transparency and broad and spirited treatment, this picture is one of the most admirable by the master." (Waagen.)

416. LE RENDEZVOUS DE CHASSE.

1·23 × 1·88

Two ladies are already seated on the grass at the edge of a wood with their cavalier, and a third is being helped to dismount on the right by her cavalier, whose horse stands on the extreme right.

Painted in 1720.

Probably the last of the master's works.

EDINBURGH, NATIONAL GALLERY.

55. FÊTE CHAMPÔTRE.

22 in. × 18 in.

A party of ladies and gentlemen are grouped in a woodland glade opening on a peep of distance and a sky of blue and white to the left, and enclosed to the right by a large white marble fountain surmounted by a reclining nude figure on the right and a large vase in the centre. Below this vase a lady in a white and blue dress stands holding out her skirts on either

side, facing her partner in red and yellow and a purple cloak, who is footing it opposite to her on the left to the strains of a piper seated on a stone bench to the right. On the grass at the piper's feet sits a youth in red and a little girl, and extending across the picture beyond the dancers is disposed a row of ladies and gallants in brilliant costumes. The light falls from the left.

Bequeathed by Lady Murray, 1861.

DULWICH.

156. BAL CHAMPÊTRE.

20 in. × 24 in.

A party of ladies and gentlemen assembled in two groups, one on either side, under a colonnade with caryatides. To the right in the middle ground the musicians near a buffet; to the left in the foreground a pair dancing. In all, seventy-three figures. A fountain and high trees in the background.

A copy of this picture (one of the most important and best preserved), by J. B. Pater, is in the Wallace Collection.

PARIS, LOUVRE.

982. L'EMBARQUEMENT POUR LA CYTHÈRE.

1·27 × 1·92

On a mound under a group of shady trees on the right a girl is seated near a terminal figure of Vénus, which is decorated with garlands, in a brilliant pink and white satin dress, a fan in her hand, listening with bowed head to a "pilgrim" who is whispering in her ear. A cupid has hold of the hem of her dress. On the left of this group is a cavalier helping a lady to get up, and in the centre another couple standing. Beyond, at the foot of the mount, a company of "pilgrims" in fancy costume accompany their fair partners to a barque at the edge of the lake, which stretches away into the background between beautiful hilly banks.

Painted in 1770 as the artist's diploma work. It is characterised by de Goncourt as "la gaieté de plus adorables couleurs de la terre surprises dans un rayon du soleil," and by Theophile Gautier as "vrai comme la nature et brillant comme une apothéose d'opéra."

983. GILLES.

1·84 × 1·49

A full-length figure, nearly life size, of this character in the Comédie Italienne, standing on a mound fronting us, his arms hanging at his sides. Dressed as Pierrot in a white tunic with long sleeves swelling into folds at the elbows, and loose white trousers, a falling ruff, and a broad-brimmed cap. Behind him on the right are seen (on a level with his knees) the heads and shoulders of the other characters: Columbine seated between in a red tunic, and Mezzelin, the latter in profile on the extreme right, his left arm outstretched; and on the left, a little higher, the Doctor, with a ruff round his neck, mounted on a donkey. A brilliant landscape background, with shady trees at either side.

WATTS (George Frederick), O.M., R.A., 1817—1904.

British School.

*LONDON, TATE GALLERY.***1585. PSYCHE.**

74 in. × 23 in.

Full length, nude, facing us. A young girl standing beside her couch, her hands at her sides, looking down in despair at a feather from the wing of Eros, who has flown away.

Painted and exhibited at the Grosvenor Gallery in 1880.

Purchased by the Chantrey Trustees, 1882.

1630. MAMMON.

71 in. × 41 in.

The god of riches, with ears of an ass, robed in gold brocade and crowned, sits on a red throne which is adorned with skulls, his money bags lying in his lap. With heavy hand he crushes the head of a young girl, whose garment has fallen from her; his foot rests on the body of a naked youth. Background a crimson curtain.

Painted in 1885.

Presented by the artist, 1897.

1632. "FOR HE HAD GREAT POSSESSIONS."

55 in. × 23 in.

A three-quarter length figure of a man in a long robe and a turban turning away from us towards an open window, his head sunk low on his breast.

Signed and dated, 1895.

Presented by the artist, 1897.

1634. THE MINOTAUR.

46 in. × 37 in.

Half man, half bull, he gazes from the battlements of a hill tower, awaiting his annual tribute of maidens; he crushes a little bird under his hand.

Presented by the artist, 1897.

1635. DEATH CROWNING INNOCENCE.

49 in. × 31 in.

A winged figure of death is seated facing us, with a little child lying in its lap.

Presented by the artist, 1897.

1636. JONAH.

60 in. × 35 in.

The gaunt prophet stretches out his arms in denunciation; behind him on the blood-stained walls of the city are graven symbols of the vices of the times; on the highest range horse-racing and betting; on the middle, Mammon with his money bags, his worshippers grovelling before him; behind the god, the priest of the temple; on the lowest Bacchus, his victims in a drunken heap before him.

Signed and dated, 1895.

Presented by the artist, 1897.

1637. THE SPIRIT OF CHRISTIANITY.

107 in. x 60 in.

The Loving Spirit high above earth regards with sorrow the dissensions of the Churches, and shelters beneath his ample ruby robes those little ones who should have been protected by love and charity through the teaching of the Churches.

Painted and exhibited Royal Academy in 1875.

Presented by the artist, 1897.

1640. HOPE.

55 in. x 43 in.

A young girl, blindfold and with bowed head, seated on a globe playing upon a lyre with but one string. The whole picture is of a wonderful blue tone.

Painted in 1885.

Presented by the artist, 1897.

WEYDEN (Rogier van der), c. 1400--1464.

Netherlandish School. Rogier de la Pasture, or Rogier van der Weyden. Pupil of Robert Campin.

*ANTWERP.***393-395. THE SEVEN SACRAMENTS.**

Centre 2·00 x 0·97

Three panels representing the nave and side aisles of a church seen from the western end. From the foreground in the centre rises a lofty crucifix, the Saviour's body being on a level with the clerestory and triforium, at the foot of which are grouped St. John supporting the Virgin, and two holy women. Far beyond, at the high altar, the priest is elevating the Host.

In contrast to this traditional or symbolical treatment of the principal Sacrament are the realistic groups ranged along the aisles, which are little more than half the height of the nave, representing on one side Baptism, Confirmation, and Confession, and on the other Ordination, Marriage, and Extreme Unction.

Painted between 1440 and 1460.

*MUNICH.***101-103. THE EPIPHANY ALTAR.***Centre.—THE ADORATION OF THE KINGS.*

1·58 x 1·53

The ruined stable occupies nearly the whole of the background, but a distant city is seen through its arches and at the left side. The Virgin is seated in front of it, full face, and at her left knee Caspar kneels kissing the hand of the Child. Melchior and Baltasar with their offerings stand to the right, and Joseph to the left, behind whom is the kneeling figure of the unknown donor.

Left Wing.—THE ANNUNCIATION.

1·38 x 0·70

The Virgin is kneeling at a desk on the right of a narrow chamber, turning her head at the approach of Gabriel, who stands on the left. In the foreground on the tiled floor is a lily pot. In the background a bed with hangings.

Right Wing.—THE PRESENTATION.

1·20 x 0·70

At a small altar in a Norman cathedral the aged Simeon on the right receives the Child from His mother, dressed as a nun, who stands in the centre facing him. Just behind her to the left stands a girl with a basket in her left hand, and holding up her skirt with the right. Between the two women's heads is seen that of Joseph, and a candle which he is carrying.

Painted in 1460.

100. ST. LUKE PAINTING THE VIRGIN.

1·38 x 1·11

On either side of a narrow apartment opening at the back on to a broad terrace between two slender pillars are the Virgin and St. Luke. The former is sitting half turned to our right, with the Child on her left side, whom she is suckling from her right side. St. Luke in a long loose gown and fez cap kneels on his right knee facing her, paper in one hand and pencil in the other. The Virgin is bareheaded, and wears a long mantle, whose ample folds are spread over the tiled floor. Behind her is hung a brocaded cloth of honour. Leaning over the parapet of the terrace are seen the small figures of a man and woman looking at the vista of river flanked with houses that stretches into the distance.

*BERLIN.***534A. THE MIRAFLORES ALTAR-PIECE.**

Each panel 0·71 x 0·43

Three panels, each enclosed in a frame of late Gothic design, with a round arch opening into a small portico containing the scenes following. A landscape background is seen through the slender pillars at the back of the middle and right portico, but that on the left is backed by a hanging of brocade.

Left (The Holy Family).—The Virgin in a long white robe sits on the left adoring the Child, who lies on her lap. On the right is St. Joseph sitting with his hands on the top of his staff, apparently asleep.

Middle.—The Virgin, fronting us, holds the body of Christ across her left knee with her hands clasped in front of it. Behind her on the left stands St. John in a plain robe, with hands outstretched towards her, and on the right St. Joseph and Arimathea.

Right.—Christ, advancing from the left, appears to the Virgin, who is seated to the right. She is dressed like a nun. She raises her hands as she turns her eyes on Him.

From the Carthusian Monastery of Miraflores, near Burgos, in Spain.

535. THE MIDDLEBURGH (OR BLADELIN) ALTAR-PIECE.

0·91 x 0·89

A square panel, the open shutters on either side being half the width. The Virgin kneels, turned slightly to the left, adoring the Child, who lies at her feet, under a thatched ruin, the forepart of which rests on a slender

pillar. At the left of this pillar St. Joseph kneels, and opposite to him on the right of the picture the donor, Peter Bladelin, bareheaded, in a long black tunic edged with fur, kneels with joined hands. Two little angels kneel at the Child's head inside the ruin, and two more fly above the roof. The background on the right is a street in a city.

On the left shutter (0.91×0.40) the Tiburine Sibyl stands in profile at the left, her right hand on the shoulder of Augustus Cæsar, who kneels with his back to us looking at a vision of the Virgin seen through a window at the back. On the right are three men standing. The Sibyl is in a long robe and white head-dress, the Cæsar in a long purple robe whose folds cover half the tiled floor.

On the right shutter (0.91×0.40) are the three Kings, two kneeling and one standing, turned towards the left, their gaze uplifted towards a vision of the Child in the sky over a wide landscape.

Painted for the high altar of the Church at Middleburgh, Brabant, about 1450, and considered one of Rogier's masterpieces.

FRANKFURT.

100. THE VIRGIN AND CHILD WITH SAINTS.

0.53×0.38

The Virgin stands in the centre on a stone pedestal under a canopy with the Child in her arms. She is in a red robe and blue mantle, and her fair hair falls over her shoulders. To the left stands St. Peter, and between him and the Virgin St. John the Baptist. To the right St. Cosmo and St. Damian in costume of the artist's time. The picture is seen through a stone frame, on which are three shields, one of them bearing the arms of the city of Florence.

Painted for Cosimo de' Medici.

FLORENCE, UFFIZI.

795. THE ENTOMBMENT.

1.10×0.95

The whole of the middle ground is filled by a large rock, in the face of which is the square opening of the tomb. In front of this, facing us, stand Joseph of Arimathea and an Apostle upholding between them the dead Christ, whose feet rest on the stone slab from the mouth of the tomb, which lies in the foreground to the right. The Saviour's arms are outstretched, the right being held up by Mary, standing to left, and the left by St. John, standing on the slab to the right. In the centre foreground an angel kneels with hands outstretched downwards as he looks up at the Saviour. In the centre background are seen the three crosses over the top of the rock, and on either side landscape with buildings.

Supposed to have been the painting mentioned by Bartolommeo Fazio in 1445 and by Cyriac d'Ancona in 1449 as being in the collection of Lionel d'Este, Marquis of Ferrara. The two wings, representing Adam and Eve and a kneeling donor, are lost.

WHISTLER (James Abbott McNeill), 1834—1903.

Born at Lowell, Massachusetts; lived at Chelsea the greatest part of his life.

*LONDON, TATE GALLERY.***1959. OLD BATTERSEA BRIDGE.**

26 in. × 20 in.

A single pier and part of two spans of the old wooden bridge seen from the east side at low tide at night. A rocket rises from Cremorne Gardens on the right, and another has just burst in the sky.

Exhibited at the Grosvenor Gallery, 1877. Its original title was "Nocturne—Blue and Gold—Old Battersea Bridge."

*GLASGOW.***945. PORTRAIT OF CARLYLE.**

67 in. × 56 in.

Whole length, seated on a wooden chair against a plain wall in profile to the left. The old man wears a long black overcoat, the breast of which protrudes, and on his knee are his black cloak and large black wide-awake hat. His right hand is on the top of his walking-stick, his left resting on his thigh. On the wall to the left are two pictures, and to the right Whistler's "butterfly."

Painted c. 1873.

*PARIS, LUXEMBOURG.***THE PAINTER'S MOTHER.**

55½ in. × 63½ in.

Whole length, seated on a wooden chair in profile to left. An old lady in plain black dress and white widow's cap. Her hands in her lap. Background of plain wall with a picture on it, and to left a dark doorway.

Exhibited Royal Academy, 1872.

WILHELM (Wilhelm von Herle, called "Meister Wilhelm" or "Wilhelm von Kölz").

The earliest master of the School of Cologne whose name is known. He was working in Cologne c. 1380. To him were formerly assigned portions of the high altar to the Cathedral, "The Madonna with the Pea Blossoms," and the Crucifixion, with eight Apostles, in the Cologne Museum, which are now, together with the picture noticed below, given to Herman Wynrich von Wesel, who succeeded to Wilhelm's studio, and to his widow.

*MUNICH.***ST. VERONICA'S KERCHIEF.**

0·76 × 0·47

On a large white napkin is the imprint of the Saviour's features crowned with thorns. The napkin is held up by St. Veronica, whose head and hands on a much smaller scale appear over the top. In the left and right foreground are groups of three little angels, those on the left holding a scroll, the others a book.

Painted about 1410.

WOUVERMAN (Philips), 1619—1668.

Dutch School. A most prolific painter of landscapes enlivened with horsemen, etc. Eleven examples are in the National Gallery.

*LONDON, WALLACE COLLECTION.***65. THE HORSE FAIR.**

0·63 x 0·87

“This very capital picture exhibits an open country divided in the middle distance by a river, whose course is lost among the distant mountains. The principal scene of activity is represented along the front and second grounds, on which may be numbered about twenty-four horses, exhibiting that noble animal in every variety of action, and nearly fifty persons. On the right of the picture is a coach drawn by four fine grey horses, and in front of this object are a grey and a bay horse, on the latter of which are mounted a man and a boy; in advance of them is a group of four horses and several persons, among whom may be noticed a cavalier and a lady observing the paces of a horse which a jockey and his master are showing off; a gentleman on a black horse seems also to be watching the action of the animal. Near this person is a mare lying down, and a foal standing by it, which a boy is approaching. On the opposite side of the picture is a gentleman on a cream-coloured horse near two spirited greys, one of which is kicking, and a woman, a man, and a boy are escaping from its heels. From thence the eye looks over an open space occupied by men and horses, receding in succession to the bank of the river, along which are houses and tents concealed in part by trees. This picture is painted throughout with great care and delicacy in what is termed the last manner of the master, remarkable for the prevalent grey or silvery hues of colouring.” (Smith.)

*DRESDEN.***1424. THE STABLE.**

0·51 x 0·64

Under a high-pitched barn roof, supported on the left by a lofty round arch which admits the principal light, are disposed a party of three horsemen who are just riding off on their remounts, while their last horses are feeding in the background on the right. The central group consists of two of the travellers, one of whom is mounting a fine white horse, while the other on a black horse awaits him. The third is silhouetted against the light under the arch, with the ostler at the side, as he starts forth. One or two children, goats, fowls, and dogs enliven the scene, and through a smaller opening at the back on the right, over the backs of the spent horses, are two men on a hayrick.

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